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METROPOLITAN PRESENTS NORMA AT LAST AND AUDIENCE WAXES MOST ENTHUSIASTIC

Bellini's Great Drama Revived After Thirty-six Years—Rosa Ponselle Finds the Title Role Her Best—Telva and Lauri-Volpi Also Distinguish Themselves—Other Operas of the Week

Bellini's *Norma*, which has been catching cobwebs in the library of the Metropolitan for a little over thirty-five years, this season was taken down from the shelves for revival by Mr. Gatti, and last Wednesday night the younger generation and many of the older opera habitués heard the work for the first time. What a beautiful performance it was! And with what favor it was received! It may have been the masterful hand of Tullio Serafin, who imbued the lovely old score with every atom of himself during the performance, which was the culmination of more than a year's preparation for this occasion; or the carefully and finely chosen cast or even the combination of the two that has now reinstated Bellini's great tragedy at the Metropolitan. One thing is certain, *Norma* is here to stay—for a while at least.

WORLD PREMIERE IN MILAN

The opera was given its world premiere at La Scala in Milan a little less than a century ago, when it was coolly received even though the cast included such artists as Pasta, Grisi and Donizetti. England had hardly turned an uncharmed ear from the opera when Bellini died; but four years after *Norma*'s premiere, never to know that with the passing years the opera was to achieve favor and fame.

Richard Wagner, as a young man in his twenties, thought so much of Bellini's work that he chose it in 1837 for a first performance at Riga, where he was director of the opera; and the great German spoke of *Norma* as "uniting the richest flow of melody with the deepest glow of truth."

In 1840, *Norma*'s score was carried across the Atlantic to receive its first American performance at the Chestnut Street Theatre in Philadelphia. The next year New York heard an English translation at the Park Theatre, and it was not until two years later that *Norma* was sung in its original language, this time at Niblo's Gardens.

AT THE METROPOLITAN

After that, its melodious measures were silenced until 1891, a period of nearly fifty years, at which time the first Metropolitan presentation was given. Mme. Lilli Lehmann was the last to sing it there, although some time later one or two performances were given by the Chicago Opera Company on its annual visit to this city. Singing with Mme. Lehmann at the Metropolitan were her husband, the tenor Kalisch as Pollione, Mme. Pettigiani as Adalgisa and the bass, Serborlini as Oroveso.

Now, thirty-six years later, we have *Norma* again, wonderfully preserved for all her ninety-six years. Neither does her age make *Norma*'s music antiquated nor her drama limited. She is permeated with melody and floridness. Her story by Giuseppe Felice Romani is forcefully impressive, being founded on the book of that name by Alexandre Soumet and Louis Belmontet.

To us, the music accurately typifies the text and action; its keynote is always melody in the broadest sense. Scarcely has one thought "Here's a lovely theme" and tried to memorize it, when the orchestra with a stunning, crashing series of chords, or possibly a few long drawn passages of exquisite effect, introduces a new melody, richly embroidered and sensuously pleasing to the ear.

THE STORY

There is a beautiful overture before the curtains are drawn aside to disclose a spot in the forest primeval where the Druids are gathered for the purpose of sending forth their armies to combat the invading Romans. There is not much choral work in *Norma*, except in this act and the final one, but what there is of it is strong and arresting. *Norma*, the Druid priestess, who has fallen in love with Pollione, a Roman soldier, has secretly borne him two children, thereby breaking her vows. Fearing that harm will befall her lover she persuades her people that the time is not yet ripe for battle with the Romans. In the second act, she learns of the love of another young priestess for Pollione, and in fury denounces both. In act three, the pinnacle of dramatic action, *Norma* decides to kill her two sleeping children in what can be called the biggest scene of the opera, but finally overcomes her frenzy and spares them, just as Adalgisia, the young priestess, comes to tell her that she can never be happy with the betrayer of *Norma*'s love. At this point in the opera we have some fine duo singing by the two principal women's voices, and the dramatic climax is superbly grand. The last act finds *Norma* confessing her guilt to her people, as well as rekindling the love of her easily swayed Roman, with the two going to their doom, a pyre.

VERY DRAMATIC

The opera, as said before, abounds in drama from start to finish, yet it never becomes monotonous, the music is so alive and so characteristic of the mood of the singers and the entire action. The first act is very long, however, and

it seems that it should have been cut into two scenes, the first ending with the exit of *Norma*, and the second short scene opening with the meeting of Pollione and Adalgisa. The entire opera is excessively long, and the cutting out of a scene or so where possible would tend to shorten it.

LEHMANN AS NORMA

Lilli Lehmann was over forty when she sang *Norma* at the Metropolitan (she is approaching eighty now) and she



LEON SAMETINI,

internationally known violinist and teacher, who, at a recent annual meeting of the directors of the Chicago Musical College, was elected vice-president of that institution. Previous to his affiliation with the college fifteen years ago Mr. Sametini was prominent as a soloist in practically all of the music centers of Europe and Australasia. In addition he was concertmaster of several leading American symphony orchestras. He is universally recognized as a violinist of the first rank and a teacher with few equals.

frankly confessed she would rather sing the three Brunnhildes than one *Norma*. *Norma* is conceded to be the most trying and the most difficult role in the dramatic soprano repertory. *Norma* is scarcely off the stage during the entire opera, and the role makes manifold demands on the voice, as well as the histrionic ability of the artist. Take the *Casta Diva*, in the first act. It is necessary for the singer to have a command of pure melodic style and almost endless breath. With little or no support from the orchestra during the aria, the singer has to rely principally on her breath for the long,

sustained passages, and if the breathing be faulty or short, calamity is inevitable. *Norma* demands a voice of great
(Continued on page 33)

REVIVAL OF LORELEY WINS THE APPROVAL OF CHICAGO OPERA PATRONS

After Lapse of Thirteen Years, Catalani's Masterpiece is Brought Back to Win Acclaim of Large Audience—Muzio the Star—Other Operas of the Week

CHICAGO—After thirteen years of complete retirement from the Auditorium boards, Alfredo Catalani's *Loreley* was revived with a cast entirely different from the one heard more than a decade ago and with scenery and costumes made up during the summer months.

If it were only to give Muzio an opportunity to appear in a role new to her as far as Chicago is concerned, the management erred not in reviving an opera which made a huge fiasco when first presented in this city. Muzio finds in the title role a vehicle on which to ride to fame. Her triumph left no doubt as to the pleasure derived from her singing and her acting by an audience that was otherwise extremely unresponsive.

Musicians, especially those in whom Italian blood flows, will continue to proclaim Catalani's opera a masterpiece; and at that, they may be right when the interpreters are such as those heard at the Auditorium on Tuesday night. The plot is so tedious that this opera is doomed to have but few repetitions here after opera-goers have had opportunity to hear Muzio in the revival.

Since Muzio became a member of the Chicago Civic Opera, she has been heard in many and diversified roles, but her *Loreley* may be pronounced a classic. Indeed it was a classical figure that one saw standing on the rock—a figure of great nobility such as a Minerva is pictured in Athens of antiquity—a goddess of such magnitude that her entourage seems to belong to a race of dwarfs. Regal to the eye, her imposing appearance was matched only by the eloquence and nobility of her singing. Mere words and phrases would give but a faint idea of the marvelous vocal display that made Muzio's performance nothing short of a revelation showing what a brainy artist possessing a lovely voice can accomplish. It remains, therefore, to report solely the reaction of the public, which at times could not restrain its enthusiasm and applauded at the wrong moment—that is to say, before the close of an aria.

Antonio Cortis made his first appearance this season on our stage and was given the heavy and ungrateful part of Walter, which he sang splendidly and acted with conviction.

Eide Norena, as Anna, made a great deal of her lone scene, revealing anew the full gamut of her art, the beauty of her flexible and voluminous voice; and her angelic appearance aided materially in making her presentation praiseworthy in every respect.

Luigi Montesanto made his first bow this season in the garb of Herman, a role of great importance and difficulty. Handsome, Montesanto was a heroic Baron, one who wears with distinction the velvet togs of the sixteenth century. His singing calls only for superlatives, as Montesanto has returned to the scene of his former successes in glorious form; and his appearances in more sympathetic roles are awaited with anticipation of many pleasurable evenings at the Auditorium.

Chase Baromeo is a basso to be reckoned with and should his performance of the small role of Rudolph be taken as a criterion, he should rise to stardom before the close of the season. Here is an American singer who puts it all over his Italian confreres in the bass department in the way of elegance and vocal resources. Resembling Baklanoff, he has also the same stage deportment as the Russian bari-

tone, who, unfortunately is no longer a member of the company.

The chorus sang the commonplace music with the same enthusiasm manifested in Wagner's *Tannhäuser*. The ballet distinguished itself and it is not at all improbable that the young men and women who make up the corps de ballet, although too few in number, will rebuild the terpsichorean department of the Chicago Civic Opera, which for the past
(Continued on page 35)

RETURNING MUSICAL WANDERERS

(Ship News by the Special Musical Courier Quarantine Reporter.)

New York, November 14—If accounts brought back this week are taken at face value, Europe must be the most restful place in the world.

Serge Rachmaninoff, arriving on the United States liner *Leviathan* with General Pu-shing and a host of distinguished company, declared that after his summer abroad he comes back for his tenth American season more rested and ready for work than ever before in his life. With him were his wife and two daughters, Princess Volkonsky

and Tatiana, and granddaughter Sophie Volkonsky, two years old.

While resting Rachmaninoff found time for concerts in England, France and Germany. His concert tour here will continue until May.

Yvonne d'Arle, formerly of the Metropolitan, who created the role of Princess Maritza, told the same story of being rested. She bought a villa at Cap d'Antibes on the Riviera
(Continued on page 41)

PARIS' SALLE PLEYEL THE LAST WORD IN CONCERT HALLS

Sound Proof Rooms Make New Building a Haven for Musicians—German Music at Inaugural Concert—Vocal Recitals Abound—Many Americans Heard

PARIS.—The eagerly awaited opening of the great Salle Pleyel took place on October 18 with an inaugural concert, given before an audience of 3,500—500 more than the supposed capacity of the hall. Two of the world's leading composers, Igor Stravinsky and Maurice Ravel, conducted their own works, and one of France's finest pianists, Robert Casadesus, was the soloist of the occasion. It is significant, however, that the first work on the program was the Meistersinger Overture, conducted by Philippe Gaubert. German music to inaugurate a French institution! A distinguished audience, which included the president of the republic, numerous ambassadors and other high political and social dignitaries, exhibited the overwhelming enthusiasm the occasion deserved.

For this is not an ordinary hall, but one that may well prove to be the finest of its kind. Acoustics have always presented unknown surprises in the past, and builders of concert halls have usually made their calculations as well as they could and then sat back hoping that sound would play them no tricks. Now, for the first time in history, a hall has been built in Paris whose acoustic properties are based on exact scientific data. It is the Salle Pleyel, contained in a new building which is a veritable temple of music, and the result of many years of study on the part of Gustave Lyon, director of the great piano house for forty years.

There has always been need in Paris for another, larger hall than the Salle Gaveau; a hall in which orchestral concerts could be given. Lyon, who is both a musician and a graduate of the Ecole Polytechnique, has always avowed that acoustics are a question of mathematics, and he has been working on this idea for many years.

When it was decided to give concerts in the hall of the Trocadero in 1889, Lyon, who was asked to organize them, said that he would have to correct the acoustics; but he was unable to do so until 1904. The result was so remarkable that he was asked to correct acoustic defects in other halls. He even went to Belgium to apply the principles he had worked out, and those are the principles which he has now carried out in his own new hall, the latest word in art and science.

A BEAUTIFUL STRUCTURE

The new Pleyel building is situated on the rue du Faubourg Saint Honoré and the rue Daru. It is a huge white stone structure with a wide and inviting entrance, and numerous gleaming white columns. There are three concert halls, the large Salle Pleyel, which seats 3,000, and two smaller halls, one (the "Salle Chopin") seating 500, the other 200 spectators. The large hall can be reduced to 1,300 seats by the manipulation of curtains. Besides these three halls, the building contains the offices of the Maison Pleyel and a great number of studios, all of which are constructed so as to be absolutely sound proof. No pains or study have been spared to attain this desirable result.

In the large hall every distance has been carefully calculated to give perfect acoustical results. The sumptuous decorations are in gold and mauve; the entire ceiling and about one-third of the walls are covered with gold leaf, only the lower part of the hall carrying a somber and discreet decoration in tints of mauve, representing different musical subjects. Indirect lighting is employed everywhere, though there are several lamps under the ceiling, like great stars.

The hall is built on the principle of radiating lines starting from a center that is formed by the stage. This stage is large enough to seat one hundred musicians and six hundred singers. The organ, which has been built behind the wall of the stage so as not to interfere with the acoustics, is the work of the Maison Cavallé-Coll and Jean Huré, who was in charge of its artistic construction. This new hall is a veritable triumph of modern architecture in that it has to a degree the simplicity and dignity which present-day taste demands. Every seat is so placed as to give the occupant a perfect view of the stage and ensure him the best hearing, and at the same time, the great size of the hall permits the charging of low prices, an essential condition today. It will be possible to give the best symphony concerts at popular prices and it will undoubtedly bring many people to concerts from which they have been debarred in the past by the price of admission.

MANY SINGERS

Vocalists have claimed a good deal of my attention thus far this season, though the pianists, including Iturbi, Rubin-

stein, Ciampe, Walter Rummel and others, have begun their interminable list of recitals.

Anna El-Tour, a soprano of great experience, recently returned from a tour of Java and other oriental lands, gave the first of a series of four recitals in the Salle des Agriculteurs at the end of October. Her unusual program attracted much attention, for one rarely hears Mexican music in Europe. The audience was generously enthusiastic about this new singer (two of the old English songs, and one of the Italian folksongs, had to be repeated). She wisely limited the number of French works on her list. Too many young singers attempt the French language without the necessary delicacy of accent to satisfy a Parisian audience.

AN INTERNATIONAL SINGER

Margherita Marsden, reported to be a Canadian by birth, a Californian by adoption, and an Italian vocalist by training, came up from Milan and gave a recital in the Salle des Agriculteurs at the end of October. Her unusual program attracted much attention, for one rarely hears Mexican music in Europe. The audience was generously enthusiastic about this new singer (two of the old English songs, and one of the Italian folksongs, had to be repeated). She wisely limited the number of French works on her list. Too many young singers attempt the French language without the necessary delicacy of accent to satisfy a Parisian audience.

Berthe Erza's powerful and rich dramatic soprano voice was heard to great advantage in the Salle Gaveau in a recital of songs selected from Handel, Mozart, Debussy and several Spanish composers. This vocalist is always sure of a public in Paris, where her art is well known and highly esteemed.

One of the most carefully trained and artistically conscientious singers before the Parisian public today is Nika Cunelli, who interpreted Mozart to perfection at one of the Pasdeloup orchestral concerts on Saturday, October 29. She has a warm, appealing soprano voice, which she manages with consummate ease.

A NON-OPERATIC RECITAL

Cecil Arden's two recitals in the Salle des Agriculteurs gave a great deal of pleasure to her hearers. They showed it by demanding the repetition of several songs during the course of the recital, and by asking for more at the end. Of this charming artist it may truly be said that she sings as well as she looks, and she looks as well as she sings. Her program consisted entirely of recital songs and negro spirituals, and gave no indication whatsoever that she had been doing operatic work on the stage of the Metropolitan Opera House of New York for several years. Operatic arias are not always effective in the concert room.

Cecilia Hansen, the popular violinist, was announced to play the concerto of Glazounoff at one of the Pasdeloup orchestral concerts. But when I got there the program was bare of Glazounoff, and Mendelssohn's ever young and captivating concerto was substituted, to the great delight of the audience, which recalled the violinist to the platform again and again. The orchestral accompaniment, directed by Rhéné-Bâton, had much to do with the success of the work. The entire program, in fact, was excellently done.

KINDLER PLAYS BLOCH

Hans Kindler, long popular in the United States as a cellist, made two appearances with the Colonne orchestra conducted by the veteran Pierné. At the first concert he played a suite by the old Italian composer, Giuseppe Valentini, a work which the famous cellist Piatti had arranged for orchestra, and Hans Kindler himself had afterwards transcribed as a concerto for cello and orchestra. The full, singing tone of the performer was greatly appreciated. At the following concert, he played Ernest Bloch's Schelomo, or Hebrew Rhapsody. Mary Garden was to have appeared at this concert, and the old theater was packed to suffocation to hear the second act of Pelléas et Mélisande in concert version. But a cold prevented the popular soprano-actress from appearing.

The American pianist, Eleanor Spencer, played Schumann's poetic concerto with the Pasdeloup orchestra under the direction of Rhéné-Bâton to a large audience which showed the same great enthusiasm that has been characteristic of all the many orchestral concerts in which I have heard this brilliant artist play. It would be hard for me to say whether I liked her best in the Mozart, Beethoven or MacDowell concertos, all of which I have recently heard her play. Her Schumann playing certainly pleased her audi-

ence, and the Schumann concerto is not a work which allows the pianist much scope for the display of any quality but poetry. C. L.

DRESDEN OPERA IN PROCESS OF SCENIC REJUVENATION

Revivals to Supersede Novelties—Otto Erhardt's Success

DRESDEN.—The outstanding feature of the Dresden operatic season so far is a new tendency toward the scenic rejuvenation of the venerable old Staatsoper. This tendency cannot be recommended strongly enough for experience has shown that the principal aim of a well-managed operatic theater should be not so much a craving for a large number of "first times anywhere"—a mania which has become a veritable epidemic among the competing German opera houses—but for revivals of important old works. The modern operatic director has come to realize that in order to obtain satisfying performances of the classics, high musical standards alone will not suffice.

It was probably for this reason that Fritz Busch, the Staatsoper's eminent director (who is now in New York as guest conductor of the Symphony Orchestra) decided to win for the Dresden Opera the young and excellent stage director, Otto Erhardt. The first achievements of the new man have fully justified the expectations he aroused. A newly studied Tannhäuser was in perfect Wagnerian style, but imbued with modern ideas of stage setting and direction. Così fan tutte followed in a delightful performance which made the old work one of the strongest box office magnets in years. Fritz Busch gave a marvellously clear reading of the transparent score, and the singers were mostly excellent. For the scenic designs Erhardt invited Bernhard Pankok, his former colleague at the Stuttgart Opera, to collaborate, and the outcome was a delightful array of scenery and costumes in the most perfect "commedia dell'arte" spirit.

INTERESTING EXPERIMENT

For the forthcoming première of Krenek's Jonny Spielt Auf, Erhardt has tried a bold and interesting experiment. The scenic designs will be the work of Oscar Strnad, the Viennese painter and architect whom Max Reinhardt brought into prominence and whom Erhardt has now encouraged to make his initial attempt at operatic stage designing. It is Strnad, incidentally, who has made most of the settings for the forthcoming American tour of Reinhardt's German company.

Aside from Krenek's jazz opera, the novelty of the early season in Dresden will be Dreamland, a new opera by Jan Brandt-Buys, the Dutch composer naturalized in Germany, who scored the great success of his career some ten years ago at Dresden with his opera, Die Schneider von Schöna. Unlike this comic piece, Dreamland is a grand opera of the romantic type. B. P.

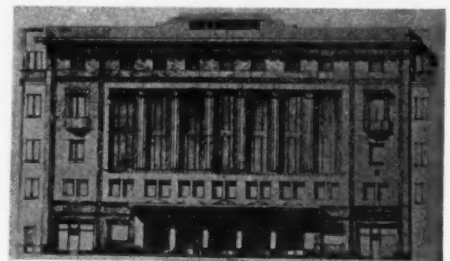
CHALIAPIN AND BAUER FOR BARCELONA

Advent of the Two Artists Rouses Unusual Interest

BARCELONA.—After a series of arduous and complicated negotiations Feodor Chaliapin has signed a contract with the management of the Liceo Theater and will appear there during the coming winter season. This will be the first time the celebrated Russian bass will be heard in Spain.

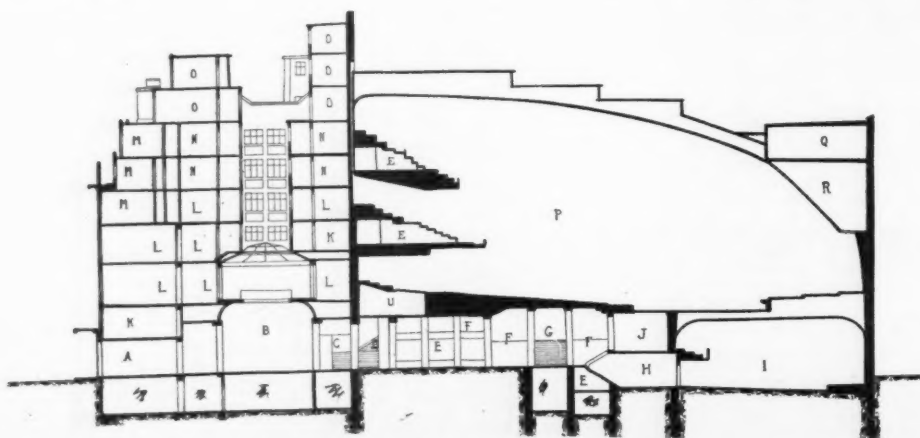
One of the operas in which he will appear is Ivan the Terrible, by Rimsky-Korsakoff, in which he created one of his greatest parts. This opera will be under the direction of Albert Coates. Chaliapin is also to sing in Boito's Mefistofele in company with Gilda dalla Rizza and our compatriot Miguel Fleta, a performance to which lovers of bel canto are looking forward with keen enjoyment. Very rarely has such a remarkable cast been gathered together for the interpretation of this somewhat hackneyed opera.

Another event which has aroused considerable interest is the news that Harold Bauer has been engaged to give two concerts. This interest is due partly to Bauer's real merit and partly to the fact that he is an old acquaintance of ours; one may even say he started his artistic career in Barcelona, where he lived at the time. Many music lovers remember Bauer's early recitals, both alone and in conjunction with Pablo Casals, who was also a beginner at that time. Later on he disappeared from our musical world in search of broader horizons, and today, after a twenty-five year absence, he is again to appear before us, this time preceded by the great reputation his performances have won him in Europe and in the United States. T. O. C.



FRONT ELEVATION

- A Lobby
- B Rotunda
- C Stairs to Pleyel Building
- D Stairs to Hall
- E Cloakrooms
- F Rooms to rent
- G Stairs to orchestra seats
- H Anterooms for two small halls
- I Salle Chopin
- J Picture Gallery
- K Pleyel Offices
- L Warerooms
- M Studios
- N Workrooms
- O Apartments
- P Salle Pleyel—3,000 seats
- Q Offices
- R Organ



CROSS SECTION OF HALL AND BUILDING
THE NEW SALLE PLEYEL (PARIS)

MORE QUANTITY THAN QUALITY IN VIENNA'S MUSICAL LIFE

Schalk Puts New Life into Staatsoper—Chamber Music Attracts Best Audiences—Relativity in Music

VIENNA.—Vienna's new musical season, judging by its beginnings, will resemble its predecessors in one point at least; namely the preponderance of quantity over quality, as regards both music and artists. Franz Schalk is one of the most active musicians in the struggle against this evil, and among other efforts, he has achieved wonders in his task of putting the Staatsoper in perfect working order.

New singers have been imported and young ones discovered—Pataky, for instance, a notable Hungarian tenor—and of course, Jan Kiepura, his temperamental colleague of high C, whom the Vienna Staatsoper raised from obscurity to international fame and who is steadily profiting from the cultured atmosphere of the house. Ambitious plans and premières include Korngold's latest, the long-heralded *Miracle of Heliane*, which will come out shortly. Alfano's *Madonna Imperia* will follow, and Schalk's Xmas surprise for good children is another strong dose of Stravinsky; namely *Oedipus Rex*. Quite a formidable list, one should say, for the first quarter of the season.

While Schalk attends to the artistic aims of the Opera with enthusiasm and success, Franz Schneiderhan, the administrative general director, is working quietly and steadily on the material welfare of the house. He has succeeded in his scant two years of office in putting the Staatsoper on a sound financial basis—a herculean task which is hardly credible. Receipts have never been better than under his "dictatorship," a blessing which Schneiderhan has effected with an energy that merits admiration and gratitude.

SUPERSTITIONS BANISHED

In the concert field Schalk has managed to dispel the old Viennese prejudice that serious programs and the presence of soloists are incompatible. It is an old superstition much like the ban on applause at Parsifal or on curtain calls at the Vienna Burgtheater. Schalk would have earned an even deeper gratitude had the soloist of the first Philharmonic concert measured more nearly up to the marks. She was Margit Angerer, another Schalk discovery, who possesses a fine voice and considerable talent but who has been promoted to the rank of star somewhat too quickly.

The regular Tonkünstler concerts this year are in the hands of Rudolf Nilius who, well known here for his unusual and interesting programs, has been promoted from the ranks of a "Pop" conductor of the Konzertverein to this position, which has been held both by Furtwängler and Clemens Kraus. The opening concert included an unfortunate performance of Mahler's second symphony, which was so utterly inadequate as to emphasize the palpable weaknesses of the work without even suggesting its poetic assets. Yella Braun Fernwald sang the contralto solo with a dramatic voice that did not easily lend itself to the naive lyricism of the "Urlicht" movement, and Ruzena Herlinger battled heroically against the orchestra without being able adequately to exhibit her beautiful voice in so ungrateful a part.

If the choice of Rudolf Nilius for this post was somewhat of a surprise, an even greater one was the opening number of this program, namely the prologue of Vittorio Gnechi's opera, *Cassandra*. Its performance awoke reminiscences of long forgotten days, when the Volksoper produced the whole opera. That was only sixteen years ago, but ages seem to have elapsed since then. If memory serves correctly, a booklet then published sought to establish a connection between Signor Gnechi's master work and Richard Strauss's *Elektra*, and arrived at the bold and surprising conclusion that Richard Strauss, in his melodies, harmonies and rhythms had been unduly "inspired" by the products of the Italian work. This statement was so ludicrous and so completely disproved by subsequent events that it requires no further comment here. But just why Nilius saw fit to unearth this long dead piece baffles understanding.

CHAMBER MUSIC POPULAR

The most encouraging feature of Viennese musical life is the continued interest in chamber music. Stars come and go, reputations are made and lost, but good chamber music still rallies the best element of the city. First-class ensemble concerts with interesting programs are invariably well attended, even if their number is embarrassingly high, which recently happened when the Sedlak-Winkler, Dresden and Thorwald Nielsen quartets all gave concerts within four days, two of them taking place on the same evening.

The Rosés now might be said to form the right wing of Vienna chamber music activities. Since the days when they faced roaring audiences swinging threatening canes and umbrellas in protest against Schönberg quartets and their performers, they have grown conservative, and when they do produce novelties nowadays they are usually of the milder species. The Vienna String Quartet constitutes the left wing, its first violin, Rudolf Kolisch, being bound to Schönberg not only by bonds of friendship but by a common musical creed as well. The Sedlak-Winkler people, on the other hand, steer the safe middle road between the two.

MODERN—AND MODERN

The present Rosé idea of modernism was revealed at the quartet's latest concert, on which occasion the novelty was Karl Weigl's quartet, op. 20. Weigl never was an extremist and today less than ever. Brahms is the spiritual father of his new piece, but there are also reminiscences of Beethoven and Wagner. Here is a leaning toward the classics which almost borders on plagiarism. Classic in feeling, but minus the reminiscences, is Carl Nielsen's music. The Thorwald Nielsen Quartet of Copenhagen made its Vienna debut with a program entirely devoted to this national musical hero, and with a schedule ranging from op. 14 to op. 44 gave a cross-section, as it were, of the composer's development. It was an object lesson in the "relativity" of the term modern. That his countrymen should consider Nielsen their leading modernist is astonishing to those whose ears have listened to the cacophonic experiments and formal problems of the Schönbergs, Bergs, Hindemiths and Kreneks.

Clear, transparent construction in the classic sense is common to both these Nielsen quartets. Occasionally the language is even Mozartian in feeling, especially in op. 44. This latter piece, with a fine adagio con sentimento religioso as a second movement, is even more clarified and tame than

the earlier op. 14, which dates from a period far less modernistically inclined.

KRENEK'S NEW GAMBOLES

That the current notion of modernism varies with each nation, even with each composer, is demonstrated by no one more forcibly than by the enfant terrible of young Austrian composers, Ernst Krenek. It was not so long ago that the ingenious Ernst saw his mission in the renaissance of old forms, in rejuvenated and modernized Concerto grosso types and in problematic chamber quartets. Since then the young man has become acquainted with the world in general and metropolitan life in particular. So much so in fact that he seems to have thrown his old ideals overboard in favor of royalties (and they are large, even according to Gershwin standards).

His *Jonny Spielt Auf*—this bête noire of present-day Germany, which despite its invariable slating by the press continues to be a box office magnet—has given rise to much speculation on Krenek's future development. This has been only partially satisfied by his latest product, four songs after old poems, for soprano and six woodwind instruments. These songs are not a big enough effort to warrant a symptomatic estimate, but they are just frivolous enough to inspire some apprehension. The poems are fervent, decidedly lyric specimens, tender, spiritual, poetic. Krenek's setting of the words is almost a parody on their beauty and meaning; music which mocks the diction and sense of the poems.

Ruzena Herlinger, the first singer to interpret the new Krenek songs, did so with an imposing command of their enormous difficulties and with a consummate artistry worthy of a nobler cause. Her beautiful voice (and she is one of the few exponents of modern music who command this important asset) ennobled the subject matter, though her gifts shone to greater advantage in the beautiful and, for this occasion, well orchestrated *Gipsy Songs* of Dvorák. In these Mme. Herlinger gave a perfect exhibition of vocal finish, interpretative style and emotional abandon. A chamber orchestra recruited from Philharmonic forces supplied a splendid accompaniment.

BATTISTINI'S PENULTIMATE FAREWELL

The big event of the recent season was the annual farewell concert of that great old veteran of song, Mattia Battistini. Farewell? This time it really seemed as though the long threatened event had come to pass. With the flowery symbolism of his native language, Battistini himself announced his recital as his "Swan Song." The swan, however, accomplished his last sigh—before a brilliant and enthusiastic audience—with such remarkable freshness that virtually half of his program was sung two or three times over. At the end, both Battistini and his hearers decided that the time had not come for farewell after all. So no one was surprised to read, next morning, that the singer thinks of flying northward again, for the really very last farewell.

Chaliapin has paid Vienna his second visit; this time for the purpose of giving a recital. Mindful of the distressing

difference of opinion which arose between him and the conductor of the Staatsoper last spring, everyone was relieved at the thought of hearing him with his own accompanist, and looked forward to a peaceful and orthodox entertainment. But alas for vain hopes! Chaliapin's platform manners are, apparently, too original and too internationally colored for provincial Vienna. We were baffled to hear a program minus a program, with Hugo Knepler, the concert manager, functioning as confrencier, to announce each number, and as referee for the duels between the singer and his pianist.

Almost equally confusing was Chaliapin's colloquial attitude toward the audience, visibly calculated to create an "at home" atmosphere. But the public ultimately accepted all these irregularities as the seemingly inevitable paraphernalia of the international star. Only—why Chaliapin should combine his vocal feats with physical exercises, with little promenades and big gestures of hands and arms; why he should stamp the rhythm and call his pianist an idiot in front of the public—all this was beyond Vienna's understanding. The great basso's supreme vocal art and intellectual attainments, however, remained unmarred by such incidents—though they suffered somewhat from persistently held high notes and astonishingly "original" tempi.

Hardly known and little heralded, Anton Bilotti, announced as a Parisian pianist, dropped in one day for an orchestral debut in Vienna. He was better known when he departed, having been rewarded by ample applause for his performance of Beethoven's C minor Concerto. The occasion was one of the popular concerts of the Tonkünstler Orchestra, which has taken to the guest system for its Pops this season, and the conductor was Robert Manzer, who occupies the post of general musical director at Carlsbad. Manzer's reading of Beethoven's Fifth symphony made us wish for his early return.

AN AMERICAN OPERETTA

The distinction of opening the operetta season this year fell to an American author who modestly hides his un-American name behind a 100 per cent nom de plume. The piece is called *Lady X*, and is announced, somewhat misleadingly, as jazz operetta, but might more correctly be termed revue operetta. The jazz association probably accrues from the fact that this so-called George Edwards was one of the first to introduce jazz into legitimate music, and with success. But in this light work, now running at the Apollo Theater, there is too little jazz in the music and too much in the stage management. As a result the really gripping story is constantly interrupted by the appearance of irrelevant revue girls, while the exceedingly well-scored music contains no real hits.

At the Theater an der Wien, Edmund Eysler has approached the task from the other end. In *The Golden Mistress*, as in his former pieces, he shuns the mundane attractions of cabarets, modern dances and operetta tricks generally, with a tenacity that is almost pathetic, clinging to the species that brought him his big successes of old, the sentimental operetta with the traditional Viennese waltzes. Are we weary of sentimentalism, or of waltzes, or do we merely need another Johann Strauss to revive the old style? However that may be, *The Golden Mistress* seems bound for the storehouse, notwithstanding a wonderful production of the true Theater an der Wien type. The operetta season has not opened any too auspiciously this year!

PAUL BECHERT.

FOREIGN NEWS IN BRIEF

VIENNA OPERA COMING TO PARIS

PARIS.—After negotiations which lasted two years it has finally been arranged that the Vienna Opera Company will give a number of performances at the Paris Opera from May 15 to May 31. The repertory will include the Mozart operas and Beethoven's *Fidelio*, with such artists as Marie Jeritz, Lotte Lehmann and Elisabeth Schumann. The chorus will be brought here in its entirety, as well as the costumes, stage settings and ninety members of the orchestra, under the direction of Franz Schalk. The entire French press has greeted the announcement with enthusiasm.

N. DE B.

REINER TO CONDUCT NEW MRACZEK WORK

BERLIN.—It is reported here that a new work by Joseph Gustav Mracek, *Scenes for Orchestra*, will have its first American performance in Philadelphia under Fritz Reiner. The German première will be given in Leipzig under Furtwängler.

T.

ROLAND HAYES TO SING IN MOSCOW

BERLIN.—The following artists have been engaged for the Moscow subscription concerts: Wilhelm Bachaus, José Iturbi, Joseph Szigeti, Roland Hayes and Andres de Segovia. Among the conductors are Bruno Walter, Otto Klemperer, Arthur Honegger, Ernest Ansermet, Hermann Scherchen and Paul Scheppflug.

T.

NEW SCHOOL OF SINGING FOR ROME

ROME.—A new institution for voice culture is being founded here under the patronage of Prince Potenziani, governor of Rome. It will be directed by Francesca Aldega, who is well known for her special courses in singing, and will be opened November 16.

D. P.

GOVERNMENT OPERA FOR AUSTRIAN PROVINCES

VIENNA.—The claim of the dissatisfied Austrian provinces, which contribute largely to the maintenance of the Vienna Staatsoper as an Austrian national opera house without partaking of its offerings, is at last to be satisfied. A plan is being worked out to supply the provincial cities—all of which had their own opera companies before the war, but had to abandon them for lack of funds—with operatic seasons at regular intervals; the singers to be recruited from the Staatsoper and Volksoper of Vienna. The plan requires a government investment of \$105,000, which will shortly be furnished.

P. B.

VIENNA TO HEAR ALL-ENGLISH CONCERT

VIENNA.—The Vienna Philharmonic Society has arranged to give a concert of English music in the Grosse Musikvereinsaal. It is intended as an expression of gratitude to the English patrons of art who lent their valuable pictures for the Exhibition of English Art which has been such a success here. After the official closing of the exhibition, on Nov. 6, the representatives of the Austrian and British

governments and the diplomatic corps generally, will proceed to the hall, where the concert will be given at noon. The program is to include Elgar's *Cockaigne* overture, the *Enigma* Variations, and the *Pomp and Circumstance* March; Delius' *On Hearing the First Cuckoo in Spring*; Percy Grainger's *Shepherd's Hey* and the *Londonderry Air*; three madrigals, to be performed by the choirboys of the Hofkapelle; and four movements from Holst's *Planets*. The scores and orchestral parts will be specially sent from London. Paul Kerby will conduct, and the concert will be broadcast.

B.

LEHAR MAKES GRAND OPERA OF POLA NEGRI FILM

VIENNA.—It is announced that Franz Lehar is now at work upon a grand opera—the first one since *Tatjana*, which he wrote twenty-five years ago. The book is none other than Hotel Imperial, a screen picture, which Lajos Biro, Hungarian dramatist, wrote for Pola Negri.

P.

CONDUCTORS AND SOLOISTS PROMISED FOR AUGUSTO

ROME.—A number of interesting foreign conductors will be heard at the Augusto this season. They include Pablo Casals, André Messager, Désiré Dufaux of Brussels, Georges Georgesco of Bucharest, Erich Kleiber of Berlin, Gregor Fitelberg of Warsaw, and Anton Fleischer of Budapest. Among the foreign violinists will be Fritz Kreisler, Mischa Elman, Adolf Busch, Carl Flesch, Ferenz de Vecsey and Yvonne d'Astruc. The pianists will be Rudolf Serkin, Vladimir Horowitz, Alexander Brailowsky and Arthur Rubinstein, while Casals and Arturo Bonucci make up the cellists.

The list of native artists is no less representative. Among the conductors are to be Pietro Mascagni, Alfredo Casella, Riccardo Zandonai, Vittorio Gui, Adriano Lualdi, and Victor de Sabata. Violette d'Ambrosio and Leo Guetta are the two Italian soloists engaged.

D. P.

ATTEMPT TO ESTABLISH DUTCH OPERA MEETS WITH LITTLE SUCCESS

THE HAGUE.—The Dutch opera company, Co-opera-tie, has just given a revival of *Rhena*, an opera by J. B. van den Eeden, who for many years was principal of the Conservatoire at Mons. This, together with last year's performance of Landré's *Beatrys*, is part of an effort to create a national Netherlands opera. Van den Eeden's work is well constructed, melodious and full of excellent emotional characterization, besides being extraordinarily well orchestrated. The story, which is supposed to be historical, is that of a priest who takes upon himself the blame for another's crime in order to save an innocent woman and also to avoid breaking the seal of confession. Two well staged and well performed productions under Albert van Raalte, with Liesbeth Poolman-Meissner, Anton Dirks and Johann Iseke in the chief roles, won high praise from the local critics, but failed to draw large audiences.

H. A.

HOLLAND HEARS TENTH PERFORMANCE OF MAHLER WORK

THE HAGUE.—Mahler's *Lied von der Erde* was the chief d'oeuvre of each of the first two concerts given this season (Continued on page 44)

EMOTIONAL TECHNIC

By Clarence Lucas

Full many a flower is born to blush unseen and waste its sweetness on the desert air; and many a musical artist is born to play magnificently at home and become a nervous wreck before the public.

Nervousness is sometimes caused by the performer's lack of confidence in his ability to play the notes correctly and with ease.

But many artists with a perfect technic are victims of nerves. What would happen to a pianist who spent weeks in studying the interpretation of a composition, listening to all the great artists play it, reading every available analysis and criticism of it, and, at the same time, neglecting to practice carefully the mere notes of the work?

The result would be that, in spite of all the thought, feeling, artistic impulses he had, his performance would end in disaster because he could not play the notes the composer had put on paper. He would resemble an elocutionist who could not pronounce the words of the poem he was interpreting.

What would happen to the pianist who worked hard and long, intelligently, carefully, at the technical difficulties of a composition, and, at the same time, took no notice of the emotional nature of the work, avoided expression, paid no heed to ritard and accelerando, and neglected accents?

The result would be that, in spite of all the perfect finger

play, the exactness of the performance, the absolute fidelity to the printed notes of the composer, the interpretation would be a musical failure which could satisfy nobody.

Perhaps the art which is most neglected is that of emotional technic. No pianist, or violinist, or any other executant, ever leaves the technic of the fingers and arms to chance. That kind of technic is practiced regularly and systematically. A certain amount of attention is given to the expression marks, of course. But too many artists believe that if they thoroughly master the technical difficulties of the work, they can safely trust to their emotional impulses to supply the right interpretation when the actual performance before the public begins. They are apparently unaware that when they face an audience their entire nervous system is keyed up to an unaccustomed pitch. There is a greater rush of emotional excitement than they experience when working in the studio. The balance between the muscular system and the nervous system is changed. The boat remains the same, but the sails have been caught in a sudden gale. The boat was trimmed for sailing in a placid lake and cannot weather the surging billows of the sea.

To avoid capsizing, the yachtsman must learn how to manage his sails in tempestuous weather, or remain for ever on his little lake.

The problem of the concert pianist or violinist is exactly

the same. He must learn how to master his tempestuous nerves in public, or play forever in his practice room.

An extended concert tour of many weeks would help him to overcome his nervous fears. But how is a nervously inefficient artist to obtain an extended concert tour? If he has a small fortune to squander on the experiment he may buy a sufficient number of public appearances.

But would it not be wiser for the artist to acquire an emotional technic? Certainly; no doubt! But how is it to be done?

First of all, the artist must cultivate his imagination to the extent that he can picture to himself the audience all around him. Then he must practice every work regularly and carefully, with all the accents, expression, emotional fervor, modifications of tempi, which he would feel like making if he was really keyed up by the presence of the public. This art will require systematic work. It will take time and patience. But what of that? Does not the building up of an arm and finger technic take time and patience? Why waste all the precious hours in acquiring a skill with the fingers and neglect the mastery of the emotions which can either make or mar the entire performance?

No performer would dare to use a wrong finger intentionally. No violinist will employ a bowing in his practice room which he does not intend to employ in the concert room. No pianist would dream of selecting a fingering for a private studio performance and trust to luck to find the correct fingering for a public performance.

Yet artists are doing this sort of thing all the time with regard to the emotional expression of a composition. They learn to play and sing with an emotional calm which is of no value whatever to them when they come before the public. Wake up! Learn to imagine yourself in a concert room. Think yourself on the stage of the Grand Opera House.

Did not Handel say that when he composed the Hallelujah Chorus he saw all heaven before his eyes? Could he have put the grandeur, power, and emotional thrill into the work if his imagination did not transport him out of his little writing room?

M. Elfert Florio Opens Studio in New York

After spending some time in the Middle West, M. Elfert Florio has returned to New York and has opened vocal studios in Chickering Hall. In his long career as a musician, Professor Florio has appeared in opera and concert,



Mishkin photo

M. ELFERT FLORIO

written articles on the voice, and has taught both here and abroad. Now, however, he is devoting his entire time to teaching voice culture and coaching in opera, concert and oratorio repertory. His knowledge of theory and composition and his ability as a pianist have been assets in his teaching activities. Professor Florio has in his possession many press notices, which chronicle his successes before the public and also those of his many artist-pupils.

Saint Cecilia Club Resumes Activities

The Saint Cecilia Club has begun rehearsals for its twenty-second year of concerts, all of them under the direction of Victor Harris. The club, with its membership of 135 women, will give its regular concerts to members on the evenings of January 24 and March 27, 1928, in the ballroom of the Waldorf-Astoria. The programs will include a number of compositions especially written for the club, and at its first concert in January it will have the assistance of Louis Graveure, baritone, and a small number of orchestral players. The program will include works by Brahms, Palmgren, Rubinstein, Ernest Walker, Mrs. H. H. A. Beach and two new compositions by James P. Dunn and Carl Busch of Kansas City. The latter composition is scored for chorus and baritone solo with an accompaniment of piano and two French horns. At the second concert in March, the club will have the cooperation of the Little Symphony Orchestra, George Barrere, conductor.

David Mannes Visits Cleveland

David Mannes has supervised the music department of Laurel School in Cleveland for several years. He does so by making occasional winter visits to Cleveland so as to observe conditions at the school and to carry the education as nearly as possible along the same ideals that are observed in the Mannes School in New York. Mr. Mannes made his first visit of this season to the Laurel School in Cleveland during the last week in October.

LUCCHESI

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Extol Her Voice, Art and Beauty

BERLIN—An excellent type of virtuosity who well knows how to sing coloratura and who has complete mastery of cadenzas. With great tact and the very best of Italian schooling she handles her voice which has due strength and volume. Lucchese sings with great assurance, has a natural musical talent and complete control over her top notes. It was due to her art of "bel canto" if the aria was the very best piece of singing we heard. Her fascinating personality together with her tasteful way of singing made her Rosina a very enjoyable one. Above all this artiste has charm and grace.

—BERLINER B. ZEITUNG.

BERLIN—A thoroughly bewitching and delightful artist whose soft medim register and whose high notes we have enjoyed to the utmost.

—LOCAL ANZEIGER.

BERLIN—Lucchese sings Rosina with charm and stupefying vocal art.

—BERLINER TAGEBLATT.

BREMEN—Of the guest-artists first prize must undoubtedly go to Lucchese who gave us a Rosina of such wonderful voice, musical assurance and virtuosity as to put in the shade all her German rivals.

—BREMEN NACHRICHTEN.

HAMBURG—The Rosina of Lucchese was an exquisite piece of work. She overcame all the many difficulties of her role with great mastery and showed a voice clear and pure as a bell.

—HAMBURGER CORRESPONDENT.

LUBECK—Of the soloists Lucchese was the star. She was unquestionably excellent and completely conquered and subjugated the public with the clearness and beauty of her upper register and the evenness of her coloratura.

—LUBECKISCHE ANZEIGEN.

HAGEN—Lucchese fully justified the fame that preceded her. It seems as if her voice, brilliant, true to pitch and sweet knows no limit. It stays always perfectly clear and brilliant also in the most dazzling and dangerous heights and is extremely flexible. Her coloratura work is a real gem. It is ideally certain and pure.

—WESTDEUTSCHE VOLKSZEITUNG.

DESSAU—Charming, vivacious and sparkling was Josephine Lucchese. Even the best flute in the world could not have competed with her wonderful voice.

—DESSAUER ZEITUNG.

COPENHAGEN—Lucchese possesses the voice of a great artist, one of those voices that we, in Denmark, only know through the records. She is a foster sister to Tetrassini and her floriture trills and warblings are such as to awaken to great enthusiasm even the most phlegmatic public of the North. Also to the eye she appeared absolutely wonderful.

—SOCIAL-DEMOKRATEN.

THE HAGUE—The singer we heard last night is simply great. A gorgeous voice and an art of singing of the highest class. Also her perfect vocalism, her purity of intonation and her masterful control over the staccati were really admirable.

—AVONDPOST.

ROTTERDAM—Lucchese's voice is of remarkable beauty and charm and her technique such as to merit universal and unlimited admiration.

—DAGBLAD.

AMSTERDAM—Lucchese has a magnificent voice, excellent technique and wonderful agility. She is an artist who can sing lyric songs just as admirably.

—TELEGRAAF.

BREDA—The star of the evening was Lucchese whose coloratura ability and technique are well nigh insurpassable. She sang like an angel. The public was so visibly moved as to reward her with thundering ovations.

—BREDASCHÉ COURANT.

HAARLEM—The lion's share of the success goes to Lucchese which is a further demonstration of the predilection of the public for real art, supreme art. She is a singer of the very first rank with a voice and virtuosity all too rare.

—HAARLEM'S DAGBLAD.

RAVENNA—The excellence of her singing, the great assurance and incomparable ease with which she portrayed her role well deserved the enthusiastic success achieved.

—SANTA MILIZIA.

PADOVA—She took the house by storm with her magnificent voice and great artistry. Beautiful, young and vivacious, she well merited the great enthusiasm of the public.

—CORRIERE PADOVANO.

PRAGUE—Lucchese has a very beautiful voice and sings with such ease and charm that she conquered her audience from the very beginning of the opera. She looked wonderful. She is a gem whose many colors demand universal admiration.

—PRAGER TAGEBLATT.

PRESSBURG—Lucchese is a star. She is a very charming figure of filigrane and of the purest filigrane is her voice. She reaches the highest notes with incomparable mastery and sings like a bird. She is at her best where others fail.

—PRESSBURGER ZEITUNG.

November, December and January in Holland
February, March and April in Southern Europe

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LHEVINNE



STIRS NEW YORK AUDIENCE

New York Herald Tribune—October 31, 1927

"Suddenly comes that inimitable surge of emotional appreciation which makes itself felt in a moment of silence, followed by applause which has in it the unmistakable quality of the ecstatic. Further impulse sends hundreds swarming to the footlights at the concert's end.

"Mr. Lhevinne's fabulous fingers seemed to whisper their message throughout his long engagement with Chopin. In spite of their hushed quality, however, the Chopin pieces were the finest evidence of his genius. They were little marvels of crystalline perfection. Each of the six Preludes was punctuated at its conclusion by spontaneous sighs of satisfaction from an enraptured public.

New York Times—October 31, 1927

"Mr. Lhevinne's program was for the most part composed of pieces in contemplative mood by Chopin, Medtner and Liszt. He played them with more than his customary warmth and singing tone. A large audience applauded the artist vociferously, demanding and receiving many encores."

New York Evening World—October 31, 1927

"A capacity audience recalled the pianist again and again and again to the present day concert grand, where he gave generous extras to a program that made enormous demands upon him, but none that he was not able to discharge in superb fashion."

New York World—October 31, 1927

"Josef Lhevinne, technician extraordinary and pianist of unusual competence, began what threatened to become an exclusively Chopin recital in Carnegie Hall last night, but lapsed into Liszt at the end. The 'Butterfly' study was one which he played twice; he was weary indeed when the packed house of hero worshipers let him rest until the second group."

New York Telegraph—October 31, 1927

"It is rare that a reviewer is willing to say (that is, of course, with any real sincerity) that he is waiting to hear the artist at his next recital. But Mr. Lhevinne certainly kindled that feeling in this reviewer."

MANAGEMENT

CHICKERING PIANO

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AMPICO RECORDINGS

DENVER, COL.

DENVER, COL.—Denver music lovers are looking forward to a winter of unusually fine concerts and recitals of all kinds. Besides the six pairs of concerts by the Civic Symphony Orchestra, six concerts by the Denver String Quartet, the Oberfelder Concert Series and the Slack Concert Series by the Denver Chapter of Pro Musica, the international music society, which should be decidedly interesting, there will be four concerts. This organization has done much for the musical life of the city in the four years since its establishment by bringing before the members and the general public many prominent artists. On account of the unusual growth of the society it is enabled this winter to present the finest yearly program of its history. The first of the four winter concerts will be given by the Denver String Quartet, assisted by Andrew Riggs, pianist; the others will present Tansman, Polish composer-pianist; Ravel, French composer-pianist, and Bartok, Hungarian composer-pianist. The music played at these concerts will be of great interest, for none of it previously has been heard in Denver.

One of the interesting radio programs given over General Electric Station KOA was a charming French program by Mildred Ruhge Kyffin, contralto, of the Denver College of Music, who sang a group of pleasing solos, and Corinne Bourk, pianist, who played with great finish. Miss Bourk heads the Progressive Series Model Piano Studios, the faculty of which has recently grown to seven teachers. A summer normal course was held at Grace Community Church by Miss Bourk, Ernest Kroeger, of St. Louis, and Mrs. Annie May Carroll, of Georgia.

Edith Louise Jones, pianist and teacher, gave a delightful lecture-recital over KLZ radio station, Denver, on September 11. A splendid and well chosen program was played by her talented pupil, Louise Metz.

A vocal recital of romantic, as well as great musical interest was given in August, when Ruth Hammond Ragatz, soprano, presented Jeanette Stuart Booth, her talented and charming voice pupil, in a beautiful program of well chosen numbers, at Washington Park Church. This program took place just one week before Miss Booth's marriage to Carl Florian Bieler, an architect of New York City. Immediately after the wedding ceremony Mr. and Mrs. Bieler left for Italy for two years' study of music and architecture.

J. Allen Grubb, tenor, has an exceptionally large class of vocal students at the Colorado State Teachers' College in Greeley, Colo., where he teaches part time each week. This, with his work as vocal instructor at the Denver College of Music, and his duties as soloist at the First Church of Christ Scientist in Denver, keep him very busy. During the late summer he and Mildred Ruhge Kyffin, contralto, appeared with success as soloists in costume in Charles Wakefield Cadman's *Sunset Trail* and *Shanewis* and Verdi's *Il Trovatore* at the State Teachers' College in Greeley, Colo., and at the Chautauqua in Boulder, Colo. Later, the *Sunset Trail* was given in Colorado Springs under the directorship of John C. Wilcox, with Margaret Day Grubb as accompanist. The Denver Concert Quartet gave operatic selections in costume also. This quartet is composed of Bernice W. Doughty, soprano; Laura Kemp Anderson, contralto; J. Allen Grubb, tenor, and Cornelius De Bey, baritone, and their work was admirably supported by Margaret Day Grubb at the piano. Mrs. Grubb is one of Denver's most able pianists and accompanists and is a member of the faculty of the Blanche Dingley-Mathews Piano Work, Inc., Denver Branch, where she conducts a large class of piano pupils.

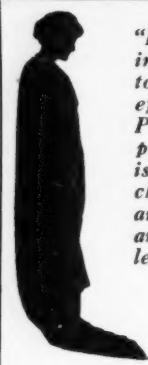
During the summer, Blanche Dingley-Mathews had the honor conferred upon her of conducting her justly celebrated Teachers' Normal Course at Wellesley College, at the invitation of that institution. Mrs. Mathews has established a vocal department in the Denver branch of her piano school and has wisely chosen as its head Blanche Da Costa, well known and much admired lyric soprano, who has just returned from a season of travel and coaching with eminent masters in Germany, France and Italy. Mme. Da Costa is to be the soloist at the first Civic Symphony Concert of the winter and is the newly elected director of the Ladies' Chorus of the Tuesday Musical Club, one of the oldest choral societies in Denver.

The Conservatory of the Colorado Woman's College has started the year with a large enrollment and has admirable and ambitious plans for enlargement. It is under the able management of S. J. Vaughn, with Liff Garrison, pianist, as Dean. They have recently added to their faculty, Howard S. Reynolds as head of the violin work, which insures a rapid growth in that department. They are also fortunate in having Winifred Howe, pianist, who has recently come from Paris and London, as a teacher of piano, theory, harmony and counterpoint. Miss Howe is a pianist of real authority and charm, and when she appeared before the Denver Musicians' Society in September in an interesting group of piano solos, she captivated the audience with her musicianship. On this same evening Dr. Lindsay B. Longacre

gave a charming talk on his travels in Europe, during the past summer.

Florence Denny Morrison, pianist and teacher, has opened her piano studio for the winter, after an interesting season in Europe. She spent May in England, studying with Tobias Matthay and two of his assistants, then June and part of July in Paris in the Cortot summer class, and during the remaining weeks, until September 1, she travelled in Switzerland and Italy, stopping in New York City on her return to make a number of Ampico recordings.

The Denver College of Music has entered upon a program of expansion this season which augurs a noteworthy growth in that already well established institution. John C. Wilcox, whose vocal studios have become nationally known during his several years of residence here, has recently become executive director of the college and head of its vocal department. His daughter, Martha Wilcox, also merges her studio of the dance with the college in this arrangement, and J. Allen Grubb is added to the vocal department faculty. Andrew Riggs, of Des Moines, Iowa, scholarship pupil of E. Robert Schmitz and one of his assistant teachers, is added to the piano faculty. Mrs. De la Vergne becomes head of the theater organ department, with Mary Upson as assistant. Faye Jones has been engaged as teacher of Melody Way piano classes. Practically all of the old faculty remain, making a teaching staff of thirty-six. Dr. Edwin J. Stringham remains as dean and musical director. The trustees of the college, which is an endowed, non-profit making institution, are now raising funds to increase the equipment and erect a new building which will include a recital hall, seating five hundred, with fully equipped stage for use



"In these days, crowded with inartistic endeavor, it is a joy to listen to such intelligent effort as distinguished May Peterson's singing. This soprano is first and last an artist. Miss Peterson sang charmingly, she knows style and can impart significance and individuality to every selection."

The Brooklyn Daily Eagle said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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of the opera department, and about twenty additional studios. The registrar reports an enrollment in excess of last year, when nearly 800 students were listed. The opening reception of the college on the evening of September 22 was attended by six hundred. Members of the faculty appeared in an informal program.

Mr. and Mrs. Edward B. Fleck have returned from their summer vacation in North Park and have enrolled an unusually large number of students and teachers in their autumn classes. The first of their musicales, which are so much enjoyed, and which include, besides splendid piano programs, interesting round table discussions, took place in October.

An announcement of interest to the world of music was the opening of the new Rinqwest School of Music in September. E. H. Baxter Rinqwest is director of the voice and dramatic art department, and Edith Kingsley-Rinqwest, who heads the piano department, has been for four years the sole authorized teacher in Colorado and surrounding states of the pedagogy and piano technique of E. Robert Schmitz, noted French pianist. A large number of Colorado pianists attended Mr. Schmitz' summer master class in Colorado Springs, at which Mrs. Rinqwest was his assistant, an honor which has been conferred upon her for several seasons. Associate teachers in the piano department of the Rinqwest School are Flora Taub, Mrs. Emily Loucks-Hamilton, Mrs. Dorothy Barnett-Witte, Mrs. Freeman H. Talbot.

Josephine Trott, Denver violinist and composer, will spend the winter in Florence, Italy, and her adopted daughter,

Riccarda Forrest, young Italian violinist, is teaching in the Lamont School of Music.

The Lamont School of Music, under the directorship of Florence Lamont Hinman, opened the year with an unusually large registration in each department, and much interest is felt all over Denver, as well as in the school itself, in the Little Theater, which Mrs. Hinman is opening. This attractive playhouse and concert hall will seat about 300 people, and is for the use of both the music and dramatic art classes, and will furnish a beautiful setting for concert, operatic and dramatic appearances. Frank Dinhaupt, a talented baritone, and a product of the Lamont School, is coaching in Italy, and word comes from Irvez, Italy, of the triumphal debut, as Mimi in *La Boheme*, of Ina Rains, soprano, who was also a pupil of Florence Lamont Hinman, and went to Milan last year to study.

Lazar Samoiloff, noted voice teacher of New York City, conducted a successful master class from September 1 to 16, at the Lamont School of Music.

Paul Clarke Stauffer, Mus. Bac., director and head of the piano department of the Denver Conservatory of Music, and one of the leading pianists and musical educators of the West, has returned from conducting a successful normal course in piano pedagogy and coaching at the Thearle Studios in San Diego, Cal., to resume his work at the Conservatory at the beginning of this, its fortieth season.

The Denver theater-going public seldom hears such excellent conducting as that of Theophile Wendt, who was here in September with the My Maryland Company of the Shuberts. Mr. Wendt has been in America only a few months, having left the conductorship of the Cape Town Symphony Orchestra to visit the United States. He wields the baton with assurance, skill and much musical inspiration, as was evident in his work in this charming operetta.

F. D. M.

John McCormack Will Not Forego His Christmas Celebration for \$12,000

Archie Bell, well known dramatic and musical critic of the Cleveland News, relates the following incident in that paper after John McCormack's concert on October 19.

"When I was calling upon John McCormack yesterday, I was a witness when he did a very shocking thing. He threw away \$12,000. In these times, that seems worse than shocking—almost monstrous in fact. Instead of that, it was Irish sentimentality; and when that is to be considered, money, any amount of it, doesn't count."

"A telegram arrived offering \$12,000 for a concert around the Christmas and New Year's holiday. 'What about it, John?' asked his manager."

"No." There was not even an argument about it. Then McCormack explained to me. 'I'm going to Ireland for Christmas—that's why. I'm going to light big fires in those fireplaces at Moore Abbey (his estate outside of Dublin) and spend the holidays with my family and my friends around me. Now wouldn't you, if you were me?'"

"Mr. McSweeney, the manager, looked up hopefully for a word in the negative. But McCormack had saved me by putting into his question, 'if you were me.'"

"If I were you, yes, I'd go to Ireland," I said. "Being myself and not John McCormack, I'd not only stay away from Ireland at Christmas time but I'd sing from now until the Fourth of July for \$12,000. Yes, and then put in 'extras' until next Labor Day."

Roman Polyphonic Society Booking Rapidly

Since the announcement by Jules Daiber, American representative of the Roman Polyphonic Society's tour, engagements have been coming in rapidly and already the most important cities have been booked, such as Baltimore, Washington, Philadelphia, Pittsburgh, Detroit, Chicago and Boston. Many college towns are also negotiating for this splendid attraction of sixty trained choristers from the Roman Basilicas.

They are due to arrive about the middle of November and their first concert will be at the Metropolitan Opera House on November 22. A reception committee is being formed and Mayor James Walker will receive them at the City Hall immediately upon arrival.

Notes from LaForge-Berumen Studios

Alice Vaiden, accompanist, was heard in Boston with Gil Valeriano, Spanish tenor, on October 27. Miss Vaiden will be at the piano for Mr. Valeriano on tour throughout the season.

George Vause, accompanist, has been appointed organist at the Broadway Presbyterian Church, New York City.

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"Clear and firm, displays passages executed with brilliance." (*F. D. Perkins*)

NEW YORK Evening World . . WITH EASE TO F IN ALT.

"A throat of briskest agility scattered staccati like sparks, scaled aloft with ease to F in alt. and caressed the ear with a girlish affectionate quality of tone." (*Richard Stokes*)

NEW YORK Evening Journal TRUENESS

"It was clear and fresh, as fresh as a child's and it mounted to its highest reaches—the reaches of the true soprano leggiero, as the Italians call it—without audible effort." (*Irving Weil*)

NEW YORK Evening Post BEAUTY

"She showed ability to sing those high notes with a sure and pleasing tone. The beauty and fullness of the upper reaches delighted." (*E. B.*)

NEW YORK World TECHNIQUE

"Mme. Cornell has in her possession some striking top notes and a considerable technical dexterity. A good sized audience gave Mme. Cornell carte blanche." (*Samuel Chotzinoff*)

NEW YORK Sun DELIVERY

"Displayed a certain facility in the delivery of the staccati." (*W. J. Henderson*)

NEW YORK Telegram SWEETNESS

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FUNDAMENTALS OF VIOLIN-PLAYING

By George Lehmann

For my first series of articles for the MUSICAL COURIER I can think of no group of subjects so seductive, so interesting and instructive, as the vital questions that may properly be placed under the general head of "Fundamentals." But let me at once make it perfectly clear that, by "Fundamentals," I do not mean the earliest problems of right and left-hand technic which the majority of violinists associate with the first stages of the player's development. The "Fundamentals" I have in mind concern not only the beginner; they also play an unsuspected part in the later and even the highest development of every violinist. They are questions of the most serious import in the art of violin-playing, and too often they prove a stumbling block to the artist of high ideals.

An untold number of experienced players, and even an astonishingly large number of recognized artists, frequently find themselves hampered and perplexed in their efforts to master difficulties which, apparently, present nothing of a problematical nature. The actual cause of their prolonged and often disheartening struggle for mastery and artistic achievement is difficult, sometimes impossible, for them to trace. Then, too, being only human, they are prone to shun investigations which may lead to the humiliating revelation that, with all their artistry, they are peculiarly deficient in the fundamentals of their art. This frailty of human nature manifests itself in music just as it does, every day, in a thousand different ways. But all who persistently search for the truth are apt to find the secret of their technical troubles in what I am here assembling under the caption of "Fundamentals." Such a subject should therefore prove absorbingly interesting alike to all players and teachers of the violin.

Let us here consider only the outstanding Fundamentals in violin-playing. These may be designated as—

- (1) The position of the left arm—
- (2) The position of the right arm—
- (3) The left thumb—
- (4) The right hand—
- (5) Articulation—
- (6) Finger retention—
- (7) The portamento—
- (8) The vibrato.

THE POSITION OF THE LEFT ARM

One of the most troublesome of these questions is that of the logical position of the left arm. In reality, this question is easily determined. But a wide misapprehension of some of its features has resulted in impediments that seem unaccountable—impediments that are never removed till

[Violinists will be pleased to learn that the MUSICAL COURIER has secured a series of valuable contributions from the pen of the well known violinist, teacher and writer, George Lehmann. These articles, which will appear under the general heading of "Fundamentals of Violin-Playing," are eight in number; the first is subjoined hereto, and the rest will follow in subsequent issues.]

The resumption of Mr. Lehmann's activities as a teacher and writer has given much general satisfaction, and already a number of our leading professional players are pursuing serious study with him. His articles cannot fail to prove exceptionally helpful discussions of technical subjects that deeply concern all players in their daily work and their general development.—The Editor.]

their origin is discovered and the guilty arm is given the opportunity to function normally.

I have found, in the majority of cases, that the germ of the trouble is traceable to the fact that the teacher has permitted the embryo violinist to make the effort of placing the instrument in its proper position instead of placing it there for him. Practically all beginners are exceedingly awkward in their earliest attempts to raise the violin to the shoulder, with the result, as a rule, that the left arm, in these first strenuous efforts, is brought far to the left of the instrument instead of assuming a position directly beneath it. And just at this interesting moment in the player's first experiments, the teacher blunders most seriously; for, attempting to remedy the trouble, he insists upon the arm being brought to the right to an extreme degree. In this position of the left arm, the chest and the whole upper body of the player are put under a severe strain and the resultant position of the hand and fingers is at variance with the requirements of violin technic.

That this is inevitable will be clear to any intelligent player who will make the simple experiment of forcing the left elbow of a novice far to the right, carefully noting the resultant position of the fingers and the hand. The fingers necessarily point to the left, and are not in a position to function naturally.

Such an experiment is of no value, and may fail to demonstrate the point I am trying to make, if a capable violinist, of set physical habits, tests the results in his own case; but the hand and fingers of the untrained player, whose left elbow has been forced to the right, will be found to be in a position unfavorable for the development of sound technic. Such a condition is by no means fatal to digital skill, but it increases unnecessarily the difficulties of technical precision and agility—in itself something to be shunned however great may be the natural endowments of a player.

The simplest and surest way to avoid this pitfall is one which perhaps few teachers avail themselves of in teaching the beginner. Like most simple, commonsense methods, the one I recommend quickly yields good results, not only because it enables the player to cultivate a graceful and logically sound position, but also because it creates no barriers in the acquisition of left-hand technic, leaving the fingers free to perform the work required of them.

I have referred to the beginner's clumsy attempts to lift the violin and place it between his shoulder and his chin, but how awkward these attempts often are, few who have never witnessed them would be inclined to believe. The novice squirms and strains as though he were called upon to lift a mountain, instead of a delicate instrument of insignificant weight. But the weight of the violin plays no part in the difficulties which the beginner encounters when he attempts to elevate the instrument and place it under his chin. His left elbow, in this struggle, turns almost invariably far to

the left, just as his head turns to the right after the violin rests on his shoulder.

The conscientious teacher immediately endeavors to rectify the faulty position of the left arm, and this he proceeds to do to the great discomfort of the pupil—by forcing the elbow as far to the right as possible without dislocating the offending member of the pupil's anatomy.

Let us pass over the pupil's early sufferings and indignation. Be it observed parenthetically, however, that a "normal," rather than "correct," position should be the term employed in the discussion of such a question, inasmuch as the length of hand and arm often plays an important part in decisions appertaining to the holding of the violin and the bow. The well-known violinist, Szigetti, is a living proof of the truth of the foregoing statement.

The all-important question to decide is, how can the novice be best assisted to acquire a normal position for the left arm and fingers? By what simple procedure can the teacher accomplish his purpose both safely and quickly, and with the least possible physical effort on the part of the pupil? No mystery attaches to this or to any similar achievement. Intelligent observation and common sense are the chief ingredients of the pedagogical skill which such questions require.

I repeat, the beginner should not, in the first place, be required to place the violin "in position" until a far more important question is definitely settled and understood, that is, the normal position of the elbow. Simple a process as the lifting of the violin may seem to the uninitiated, it is nevertheless physically difficult of accomplishment for the majority of children. Then, too, a certain degree of nervousness and embarrassment generally attends this early effort, with the result that the pupil actually creates for himself difficulties that are not naturally involved in the act of raising the violin to the shoulder.

Logically it is the teacher who, in the earliest stages of violin work, should place the violin on the shoulder of the young player, assisting him, at the same time, to place his thumb lightly against the neck of the instrument. But before the pupil is given his first opportunity of experiencing the sensation of holding a violin in a playing position, he should be taught the simple act of extending the left arm, straight from the shoulder, fully turning the hand about so that the thumb is to the left and in a position to perform its duties.

Every child—the least gifted and intelligent—can perform this simple act perfectly at the first or second attempt. What, then, remains to be accomplished? Nothing more nor less than the bending of the elbow to such an extent that, when the violin reposes on the shoulder of the player, his thumb can rest in its proper place and his fingers hover over the fingerboard.

It will thus be found that, in reality, there is but little difficulty in "placing" the left elbow; that, located neither to the right nor the left of the shoulder, the hand and the fingers naturally assume the position which enables them to function correctly; and, what is extremely important, the physical strain of holding the violin is thus reduced to the minimum.

[The forthcoming instalment of this series of articles will include the sub-headings "The position of the right arm" and "The left thumb."—The Editor.]

Vatican Choirs to be Heard at Metropolitan

An important event in the history of choral singing in this city will take place at the Metropolitan Opera House, Tuesday evening, November 22, when the Vatican Choirs will sing. This notable body of singers has been chosen from the choirs of the Sistine Chapel, the Basilicas of St. Peter's, St. Mary Maggiore and St. John Lateran and from the Pontifical Conservatory of Higher Sacred Music. These singers have come to America again with the apostolic benediction of Pope Pius XI and the approval and aid of the esteemed Father de Santi, president of the Pontifical Conservatory.

The director of the Vatican Choirs is Maestro Raffaele Casimiri, Canon of St. John Lateran and Head Master of Composition of the Schola Cantorum. He is recognized as one of the greatest directors of church music in Europe and as the foremost of the younger composers of that type of music. He sings bass, baritone, tenor, contralto and soprano, in addition to being a master of pitch, and directs simply by the voice and hand. There are eighteen boys in the choir, besides the adult choristers, the best known of whom is Luigi de Tommaso Pacchelli, who is said to be the finest soprano of the Sistine Chapel. He was also solo singer at the Augustinian Theater in Rome and took the leading part of Joan d'Arc in the oratorio of that name.

The purpose of the visit of the Vatican Choirs to this country is to inculcate a deeper love for polyphonic choral music and to establish a more complete understanding of this ancient art which is being appreciated with renewed interest by the music-loving world. Works of Palestrina, the supreme master of choral polyphony; Vittoria, Marenzio, Viadana, Ingegneri, Perosi and Casimiri will be included in the program.

This American tour is an event, the importance and significance of which it is almost impossible to overestimate. For the first time in sixteen years the highly trained choirs of Rome will be heard outside the sacred precincts where the polyphonic art has for that long chain of centuries flourished and developed.

The magnitude of the undertaking will be appreciated when it is considered that over sixty people have been brought from far-off Rome to this country for this series of concerts.

Second Biltmore Musicale

Anna Case, formerly of the Metropolitan Opera, will sing at the second of the series of morning musicales at the Hotel Biltmore, November 18. Miss Case will share the program with Alberto Salvi, Italian harpist, and Arthur Hackett-Granville, tenor.

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European Successes of HANS KINDLER

"The Incomparable Cellist"

(Cincinnati Enquirer, March 5, 1927)

Enthusiastic tributes to the art of Hans Kindler have been paid by European audiences and critics during the recent series of Coolidge concerts. Among the published comments are the following:

Gazzetta di Venezia, Sept. 12: "The most interesting part (of Malipiero's new work for cello and piano) was played in excellent style by the great and famous Dutch cellist, Hans Kindler, who not only proved himself a sensitive, fine and most effective interpreter, but also revealed technical qualities of the highest order—among them, a full, warm and robust singing tone... Enthusiastic and tumultuous applause was given the interpreting artists—Hans Kindler, Emma Lubbecke Job... and at the end of the concert, a veritable ovation."

Vienna Stunde, Sept. 20: "A cellist of more than brilliant attainments as a virtuoso—an exceptional artist."

Prager Tageblatt, Sept. 23: "An artist predestined for the interpretation of the moderns."

London Observer, Sept. 27: "Hans Kindler played admirably."

Amsterdam Handelsblad, Oct. 3: "Hans Kindler performed marvels of virtuosity."

Etoile Belge, Oct. 9: "It would be impossible to play the cello better than did Hans Kindler."

New York Times, Oct. 30: "The new sonata in C major by Casella was superbly interpreted by Hans Kindler, the cellist, and the composer."



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Hans Kindler's European Engagements:

September 11, Venice	November 6, The Hague (recital)
September 17, Vienna	November 9, Middelburg
September 19, Vienna	November 10, Haarlem
September 21, Prague	November 13, Rotterdam
September 22, Prague	November 15, Arnhem
September 24, Prague	November 16, Utrecht
October 2, Amsterdam	November 17, Enkhuizen
October 8, Brussels	November 19, The Hague
October 16, Paris	November 23, Rotterdam
October 22, Paris (with the Colonne Orchestra)	December 1, Paris
October 23, Paris (with the Colonne Orchestra)	December 3, Senlis
October 25, Brussels	December 5, Breda
October 29, The Hague (with the Gebouw Orchestra)	December 7, Frankfurt
November 3, Amsterdam (with the Gebouw Orchestra)	December 9, Brunn
	December 13, Rotterdam
	December 16, Dordrecht

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Sunday Evening Club to Make Western Tour

Edgar A. Nelson has announced the completion of plans for a concert tour to the Pacific Coast to be made by the Chicago Sunday Evening Club under his direction. The singers will leave Chicago early in August and will travel on a special train chartered for the entire trip, which will cover a period of three weeks. Rehearsals for the various programs to be given during the tour are now being conducted by Mr. Nelson, who states that there is a possibility of accepting a few more male voices for the chorus.



EDGAR A. NELSON

Several years ago the Sunday Evening Club made a similar tour to the west with such success that a renewal of the experience is eagerly anticipated. This is one of Chicago's finest singing organizations, made up of sterling musicians. Edgar Nelson, who has in his charge the musical activities of the club, is one of the ablest choral directors of the country. In addition to the Sunday Evening Club, Mr. Nelson conducts the Swedish Choral Club, the Marshall Field Chorus, and the Bush Conservatory Chorus, of which institution he is president and director.

Philadelphia Operatic Society Engages Bimboni

The Philadelphia Operatic Society, Leopold Stokowski, honorary president, and Mrs. Edwin A. Watrous, director

general, is celebrating the close of twenty years' existence; it is the leading amateur group presenting opera in English in America; from its ranks have graduated such well known artists as Henri Scott, Paul Althouse and Bianca Saroya. Including the current season, the society will have produced thirty-five operas, two dramatic oratorios and four ballets; two of them were given world premieres. The slogan of the organization has been "Opera in English, by Philadelphians," but is now amended to "Opera in English, by Americans."

The Philadelphia Operatic Society has had only three conductors, namely, Siegfried Behrens, Wassili Leps and Clarence Bawden. Now it has engaged Alberto Bimboni, who had wide experience in conducting opera in leading theaters of Italy. He comes of a highly musical family, and older opera goers will recall his uncle, Orestes Bimboni, of the Abbey-Grau Metropolitan days, when Melba, Nordica, Calvé and the deReszke brothers were singing. Enrica Clay Dillon continues as stage director. She has had large experience in Italy, has attracted notice by her Grove Street Theater productions, New York, and regularly coaches artists of the Metropolitan and Chicago opera companies.

The present season of the society will open at the Academy of Music, Philadelphia, December 14, with a gala performance of *Martha*, and the production in May of 1928 will be an elaborate recognition of the completion of the second decade of the society.

WORCESTER, MASS.

WORCESTER, MASS.—Florence McGuinness, lyric coloratura soprano of Worcester, and Joseph Ecker, baritone of Boston, were soloists in the concert sponsored by the Massachusetts State Deputy Council of the K. of C., which was their contribution to the Columbus Day celebrations over WNAC.

Everett Marshall, baritone, son of Mr. and Mrs. Robert Marshall, has returned to New York after a visit with his parents here, to fill engagements with the Metropolitan Opera Company this season. Marshall began his singing career as a soloist in Grace Church choir, studying voice with Elizabeth Calhoun and piano with Edward L. Sumner. He continued this practice from 1913 to 1918. When nineteen years of age he studied with the late George Hamlin, widely-known tenor, afterwards attending the Cincinnati Conservatory of Music, where he studied the fundamentals of oratorio style under Dan Beddoe. He spent two years in England, 1924 and 1925, with Brian O'Neill of London, and has been continuing his training in Italy since that time. *Il Trovatore*, *La Bohème*, *Tosca*, *La Forza del Destino*, and



ELEANOR SAWYER,
of the Chicago Civic Opera Co., who is to sing in
many European cities before returning to America.

Traviata are some of the operas the baritone roles of which he has executed at opera houses in Italy.

Worcester's only concert series this year will be that conducted by Fanny Hair. The opening concert was on October 25 in Mechanic's Hall. Cyrena Van Gordon, mezzo-contralto of the Chicago Civic Opera Company, opened the series. The second concert was scheduled for November 15, when Max Rosen, violinist, and Richard Wilens, pianist, appeared. Henry Cowell, pianist, will be heard November 22; Frances Peralta, Metropolitan Opera soprano, will give a concert December 13, and Arthur Hackett-Granville, tenor, will close the series on January 10. His concert will mark his second appearance in Worcester within one year. He appeared with the soloists of the sixty-eighth Worcester Music Festival the week of October 5. C. E.

Mario Carboni's November Dates

The popular Chicago baritone, Mario Carboni, has a long list of dates booked for the season, and he is continually adding to the list. He appeared November 6 as soloist for



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Daguerre photo

MARIO CARBONI

Cardinal Mundelein at Beverly Hills, Chicago, and 16, soloist with Sicilian Chorus, South Chicago, Ill. Other dates include: 18, concert, Masonic Temple, Waukegan, Ill.; and 29, Stevens Hotel, Chicago, American Tuesday Musicales.

New Music

A new sort of magazine has been started in San Francisco by Henry Cowell, the futurist composer who made quite a sensation with his own compositions in New York several years ago. This magazine is called *New Music* and is issued by The New Music Society of California. It appears to be the theory of Mr. Cowell and his associates that to print the music itself is better and more sensible than to write about it and this new magazine contains, in fact, very little except music. The first issue of the paper is nothing but the score of Carl Ruggles' symphonic piece called *Men and Mountains*, which was given two or three years ago by the International Composers' Guild in New York.

The Henry Hadleys Entertain

On November 3, Mr. and Mrs. Henry Hadley entertained a number of friends at their home, also showing some motion pictures they had taken while in Buenos Aires last spring. It proved to be a delightful evening.

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NEW YORK CONCERTS

November 7

Myra Mortimer

Fresh from laurels gained on European concert platforms during her recent extensive tour, came Myra Mortimer to Carnegie Hall on November 7. Her audience was large, interested, and appreciative. Coenraad V. Bos was at the piano, and that fact sufficiently explains the masterly accompaniments.

Mme. Mortimer takes pride in compiling her programs, and this one of Monday evening opened with a group of old English songs of the early seventeenth century. This part of the evening's performance seemed rather cold, and a bit heavy; Mme. Mortimer did not impress her audience as she did later in the evening, nor do herself justice. The second group was composed of Schubert lieder, and doubtless the German heritage that belongs to the singer, helped her interpret these songs with added emotional intensity and sympathetic understanding. The final number of the group, Die Gestirne, showed to advantage the depth, breadth and quality of tone that she is capable of producing. The five lyrics of Hugo Wolf were enthusiastically received, particularly the Rat einer Alten and the Beherzigung. The concluding group of songs, in English were by John Alden Carpenter, Alice M. Shaw, Earl Cranston Sharp and Carl Engel. These were delightfully sung, producing enthusiastic applause and numerous recalls.

Povla Frijsch

The Engineers Auditorium, which is fast growing in popularity among artists, was the scene of the first recital of the season of Madame Povla Frijsch, on November 7. It was an interesting recital, as are all the appearances of the Danish soprano. Her voice is clear, pleasant and spontaneous. She has added appreciably to her artistic stature during the past year, a fact which the audience appeared to appreciate by turning out in good numbers and applauding vigorously throughout the program. Mme. Frijsch is not bound down by the conventions of program music, her musical knowledge is extensive and her choice of songs is made with great finesse. Huc's whimsical L'Anc Blanc and Moussorgski's Priere du Soir were especially well received, both numbers being encored. Mme. Frijsch's voice is employed with fine effect in light fanciful pieces such as the two mentioned above, but its true sonority and dignity are perhaps best appreciated in dramatic songs such as La Mort, Chef d'Armee of Moussorgski and Schubert's Gruppe Aus Dem Tartarus. Her program also included songs by Benati, Frank, Ravel, Fauré, Marx and Szulc. The final group consisted of some lovely Danish folk songs, of which Mme. Frijsch's interpretation bore the true stamp of authority. Frank Bibb, at the piano, gave his usual polished performance, in close accord with the moods of the songs.

Constance Wardle

Constance Wardle sang in gracious fashion at her Town Hall recital on November 7. Her program might have been a little more variegated. However, there are many good qualities in her singing, and as they become more developed, she will become more and more interesting. The broadness of the music pictures of Respighi seemed a bit beyond the present capabilities of the singer, but there were many charming touches in other numbers. They were in the dainty, bright Piper of Head, which had to be repeated, and in a mockingly tragic little Italian folk song which she sang as an encore. Kountze's The Sleigh belongs in the list of the good things in her program, and Schubert and the modern Italian group were well received. Walter Golde accompanied Miss Wardle with his usual surety, and his clear, bright tone was a firm background for her songs.

November 8

Philadelphia Symphony: Josef Hofmann Soloist

The advent of the Philadelphia Symphony on November 8 was as usual an event in musical circles of New York. The fact that its luminous leader, Leopold Stokowski, is in Europe recuperating from fifteen strenuous seasons of conducting, and incidentally gathering new musical ideas, did not detract from the usual fashionable attendance or from the deep tone, organ like quality of the orchestra—qualities which have raised the Philadelphia Symphony to a standard unsurpassed by any other such organization in this country. The absence of Mr. Stokowski is giving opportunity to many wielders of the baton to have a taste of the pleasure it must be to conduct such a gathering of musicians. The first of these was Fritz Reiner, who for some years has been associated with the Cincinnati Orchestra.

The program Mr. Reiner presented was one that aroused some curiosity—it was original in arrangement and choice. The Handel Fireworks Music which opened the program was, oddly enough, the only novelty on the program, though names of modernists figured heavily during the evening. The work, which was composed by order of the king of England at the time of the signing of the peace of Aix La Chapelle in 1764, for which the royal master had also ordered a gorgeous display of fireworks, is sufficiently interesting. History tells us that the only really worth while thing of the festivities was the Handel work. Typically Handelian music, it treats the subject of fireworks as only a master could have treated it. True there were trombones, trumpets and drums in martial clangor, with the wise move of Reiner in changing the relative positions of several of the episode; but for pictorial achievement the Stravinsky Fireworks, which followed immediately, proved that the modernist has by far the advantage when it comes to descriptive music. This work is clever and Mr. Reiner scored with it. Aaron Copland's Scherzo came too soon after Stravinsky to show up to advantage; it is tenous cacophony with well worked out rhythms. The composition is an arrangement taken from Copland's symphony for organ and orchestra, and the composer was there to receive the public's congratulations. Pizetti's suite, La Pisanella, a setting to d'Annunzio's drama, fell like balm on strained ears. The work is richly and melodiously scored, the second section, On the Quay of the Port of Famagouste, holds Oriental flavor which was sensuously stressed by Reiner and his men. This was one of the highlights of the evening; the other was the appearance of Josef Hofmann and his in-

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terpretation of the somewhat banal Saint-Saëns concerto in C minor. It gave Mr. Hofmann great opportunity to prove that no matter what he plays he is a master, one of brilliance and technical perfection. He was hailed with enthusiasm, for his interpretation was imbued with warmth and finesse in spite of the limitations of the composition.

A comparison of Mr. Reiner with the Philadelphia conductor was inevitable. It served to classify him as a conductor of force with some dramatic tendency, who approaches the aesthetic from an altogether different point of imagination; one replete with vital rhythmic pulsations. He is a technician of assurance to whom the orchestra is a familiar instrument from which he can get all desired effects. Furthermore, he leans decidedly to the brilliant, with an innate sensitiveness to color.

Charlotte Lund

New Yorkers are again enjoying a series of opera recitals by Charlotte Lund, but this year the performances are being held at the Hotel Astor instead of at the Princess Theater as formerly. Mme. Lund has founded the New York Opera Club, and it is under her guidance as president that the organization is sponsoring the recitals this season. As Mme. Lund stated in her introductory remarks on November 8, these performances are but one of the many activities of the new club. The social side of life is not to be neglected, and meetings are to be held each month. The chief purpose of the club, however, is to advance the study, appreciation and knowledge of opera, not only in New York but also in cities throughout the country. Mme. Lund believes that many more men would attend the opera if they knew what it was all about. She stated that while it is not the highest form of musical expression, it is the most human form of vocal expression, and that this medium has served as an inspiration to some of the greatest musical minds in the world.

Mme. Lund further declared that in these recitals she will include the novelties and revivals which are scheduled for production at the Metropolitan. It was fitting, therefore, that she should choose Eric Korngold's Violanta for her first offering, this opera having been presented at the Metropolitan for the first time on November 5. Mme. Lund informed her listeners that the work was written by this young genius when just past sixteen years of age and that it has had many successful presentations abroad. She called attention to the fact that the harmonization is modern, that the story is interesting and dramatic, and that the score contains some beautiful music, notably in the prelude, the serene and the love duet between Violanta and Alfonso.

Mme. Lund held the attention of her audience throughout the performance. She had an inimitable way of interspersing the telling of the story with humor of the most spontaneous sort, which was very amusing to her audience. Then, too, her voice is flexible and of wide range, for she sang the music allotted to Violanta or Giovanni as the occasion demanded. One of her assistants, Wellington Smith, also is to be commended for his courage in adapting his voice either to the tenor part of Alfonso or the baritone part of Simone. Gordon Hampson was Mme. Lund's associate at the piano and proved an asset in contributing toward the success of the operatic performance. In fact, the entire performance was so interesting that it made one wish to attend the opera under consideration, and that of course is just what Mme. Lund and her organization are striving for.

Later offerings will include among others La Rondino, The Ring and Madonna Imperia. Mme. Lund will present several children's programs during Christmas week, taking her material from such operas as Hansel and Gretel, Koenigskinder and the Bluebird.

Margarita Melrose

Possessing fleet, strong fingers, sure memory, and her own personal interpretation in all cases, Margarita Melrose, pianist, was warmly applauded on November 8, at Chickering Hall, for her playing of works ranging from Bach and Mozart to the moderns. A solid technic showed her capable of coping with the opening Bach-Busoni Chaconne, and grace marked her playing of the Mozart sonata which followed. The seldom heard sonata, opus 1, by Brahms, gave opportunity for fleet octaves in the scherzo and strong chord-playing in the finale. That she can play with expression was evident throughout the evening, especially in Schumann's romance and the Nachtstück. Brilliant technic encompassed the Tausig waltz, and the octave finale of Liszt's fourth Hungarian rhapsodie was a scintillating success. The Wagner-Hutcheson Ride of the Valkyries brilliantly closed the varied program, heard by a very interested audience.

Flonzaley Quartet

The first New York concert of the silver anniversary season of the Flonzaley Quartet attracted a capacity audience to the Town Hall on November 8.

Interest centered chiefly on the performance of a new quartet by Leopold Mannes, son of David and Clara Mannes and nephew of Walter and Frank Damrosch. Being the son of parents to whom chamber music is one of the most important things in life, it is not surprising that Mr.


(Continued on page 20)

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Mme. Marcella Sembrich, head of the voice department of The Curtis Institute of Music, was a student of Lamperti. She has been the teacher of Alma Gluck, Jeritza, Lashanska, Giannini, and many others.



EMILIO DE GOGORZA

Emilio de Gogorza, noted baritone, was one of the first to introduce modern French songs, Russian folk music, and the Spanish art song to American audiences.



HORATIO CONNELL

Harriet van Emden is a pupil of Mme. Sembrich. She has won distinction as a concert singer in this country and Europe, and as Professor of Voice in the Conservatory of Music, Cologne.



HARRIET VAN EMDEN

Horatio Connell, baritone, has been acclaimed in England and Germany as an oratorio and lieder singer. He has appeared as soloist with leading musical organizations in this country.

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MUSIC IN MILAN

MILAN.—At the Dal Verme on September 24 the season's first performance of Rigoletto was given, the house being filled to capacity. Mario Basiola, one of the New York Metropolitan Opera baritones, was heard in the title role. He had made the trip to Milan after his Ravinia Park, Chicago, engagement, specially to sing several guest performances at this theater. His first appearance was looked forward to with much interest, and he did not disappoint. Basiola is an artist of consideration. His interpretation has many moments of real interest; his voice is of good quality, rich in tone, and equal throughout; his high tones are full and resistant. In the second act he was received with much enthusiasm, and he reached a tremendous climax in the Vendetta of the third act, which he finished with a pure and limpid A flat. Mr. Basiola received a genuine ovation at this point and was forced to encore. His artistry is admirable.

Margherita Salvi, a young Spanish coloratura soprano, made her first appearance in Milan as Gilda, a role which is well fitted to her girlish personality. She made a beautiful picture and sang the Caro Nome with great charm, which was received with an ovation. Agility such as hers is rare; the color of her voice is of exceptional beauty, her high tones secure, and her interpretation artistic. Miss Salvi made an unusual impression.

Alessandro Wesselowsky, as the Duke, renewed the favorable impression he made as Rodolfo in Boheme. The role is well adapted to his exceptional singing ability. He is an artist of refinement, with a sweet, rich voice, which he controls perfectly. He was applauded at many points in open scene, and was forced to encore La Donna e Mobile. Melnik made a sonorous Sparafucile, and Elena De Gabrieli a competent Maddalena. The minor roles were adequately filled, Maestro Angelo Ferrari conducted, and, with the artists, was called many times before the curtain at the end of each act.

On October 1 the first performance of Barber of Seville was given and the house again filled to capacity. Basiola sang the role of Figaro, his interpretation being full of vivacity and humor. His Largo al Factotum was received with storms of applause in open scene and he maintained the popularity which he had made in the role of Rigoletto. Margherita Salvi made a delightful and charming Rosina, her rare and sweet voice showing to much better advantage in this role, which she interpreted with much grace. In the lesson scene she sang the Carnival of Venice with rare ability and was generously applauded. Wesselowsky, as the Count Almaviva, again proved himself to be a tenor of sterling worth, both vocally and artistically. The audience showed its appreciation by enthusiastic applause. Don Basilio was capably sung by Melnik, Davide Carnevale was heard as Don Bartolo. Maestro Angelo Ferrari conducted, and artists and maestro were repeatedly recalled at the close of each act.

The sixth and last opera of the present season, Mascagni's Isabeau, was given its first performance on October 11, the house being well filled. In the role of Isabeau was Helen Barrigar, a Danish soprano. Her interpretation of the difficult part was interesting both vocally and artistically; she was well received and applauded generously. The role of Folco was sung by Attilio Barbieri, a debutante pupil of the renowned tenor (now blind), Giuseppe Borghatti. He has a powerful voice of pleasant quality and shows exceptional schooling. He was extremely nervous owing to his inexperience, but his interpretation was adequate and the audience gave him support and encouragement. Special mention is due Luisa Squarzina in the role of Giglietta, which she sang and interpreted excellently. In the role of King Raimondo was Carlo Dal Corso; Pietro Friggi was Messer Cornelius, Ida Bignozzi was Ermyngarde, Elvira Ravelli was Ermytrude, Giulio Zecca was the Herald, and Antonio Lafi had the part of Cavalier Faidit. Maestro Angelo

Ferrari was the conductor. The scenery and lighting effects were magnificent, the chorus well trained, and the management spared no effort to give a realistic and artistic production. This opera can not be called one of great popularity, but the music has moments of great beauty, which reveals the remarkable genius of its composer. Owing to the sudden illness of Miss Barrigar, Laetitia Montecucchi replaced her in the role of Isabeau for the second and succeeding performances. Miss Barrigar gave an excellent interpretation. She has a remarkable voice, especially in the upper register, and was well received.

The farewell performance of Mario Basiola was given on October 12. Rigoletto was the opera, in its seventh performance, and the house was filled to capacity. Basiola maintained his high standard of popularity which he held throughout this fall season. He sailed on the steamship Conte Biancamano from Genoa, October 16, to fill his coming season's engagement with the New York Metropolitan Opera Company. Toti Dal Monte and several other artists of the Chicago Civic Opera Company sailed on the same steamer.

During this successful Dal Verme fall season, from September 6 to October 18, six different operas were given:



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
 "Among the most interesting of contemporary artists."—*New York Herald* (Paris).

Boheme, seven times; Aida, seven times; Butterfly, nine times; Rigoletto, seven times; Barbiere di Siviglia, three times, and Isabeau, five times. Much credit is due Manager Oreste Poli, who spared no effort to put on productions of merit, and also gave opportunity to two American artists—Aroldi Lindi (Harold Lindau), tenor, and Alma Segali, soprano—to be heard in the principal roles of the remarkable production of Aida.

LA SCALA SYMPHONY

The first of the season's La Scala Symphony Orchestra concerts was given October 9 with Arturo Toscanini conducting. The program began with Mendelssohn and ended with Stravinski, interspersed with much variety. It could not fail to please all musical tastes, as Toscanini's classic interpretations of the Midsummer Night's Dream and Brahms' Fourth Symphony were exquisite. His eccentric interpretation of Honnegger's Pacific 231 was amusing, even to the extent of making the august maestro himself give way to mirth, when at its close the audience (which was decidedly divided) gave demonstrations of both approval and disapproval. Victor Sabata's poem, Gethsemane, heard for the first time in Milan, made an excellent impression as interpreted by Toscanini, who revealed all its beauties. Stravinski's Pastorale d'Ete, another eccentric but interesting number, closed the program. It also was

received with much amusement. The attendance was large and showed much enthusiasm, the maestro being forced to acknowledge the demonstrations of applause frequently.

The second of the symphony concerts was given on October 12, again with Toscanini in the conductor's stand and offering a really classic program. Bach overture was the first number, rendered in an effective manner, and Haydn's Symphony in G major was given a magnificent interpretation by the great maestro, who was much applauded for its precision and taste. Two fragments from the symphony, Romeo e Juliette, by Berlioz, were exquisitely rendered; the sweetness and beauty of melody of which the great French composer was a master, was wonderfully brought out by Toscanini and enthusiastically received by those in attendance. A prelude of Debussy, L'apres-midi d'un Faune, and La Ballata delle Gnomidi, by Respighi, concluded this delightful and interesting program. On October 13 the program of the first concert was repeated at La Scala at popular prices, with La Ballata delle Gnomidi by Respighi and La Gazza ladra by Rossini in place of the Sabata and Stravinski numbers. The house was filled to capacity and the enthusiasm so great that Maestro Toscanini was compelled to acknowledge the many demonstrations again and again.

OTHER CONCERTS

A concert was given in the Piazza San Marco Venice on September 23 by Raissa and Rimini to raise funds to build the Areoplane Serenissima, which the City of Venice will donate to the Italian Government. There was an enormous attendance, about 100,000 being present. Raissa's numbers included Casta Diva from Norma, Siciliana from I Vespri Siciliani, and O Patria Mia from Aida. Rimini was heard in Largo al Factotum from Barbiere di Siviglia, Eri Tu from Ballo in Maschera, and these two celebrated artists rendered the duets from the fourth act of Gioconda and Il Trovatore. All the selections were accompanied admirably by the City Municipal Band, which is directed by Carmelo Preite. This concert marks one of the greatest musical events Venice has ever known; all the press was filled with enthusiastic praise of the artistic ability of these two great artists. The voice of Raissa was never heard in greater perfection than in the famous Bellini aria, Casta Diva, the effect was tremendous with the massive chorus, the enthusiasm roused was enormous, and the applause after O Patria Mia was also deafening with many cries for encore. Rimini vocally was never heard to better advantage than in his arias, and the voices of the two artists blended perfectly in the duets. The acoustics of the Piazza were found to be as perfect as in an immense concert auditorium, and the huge audience enjoyed immensely the well selected program. The amount of the full receipts is not yet known, but it reaches an immense sum, as the prices of seats ranged from five to fifty liras each (25 cents to two dollars). Admission price was two liras (ten cents).

A great musical event recently given in Milan was a concert on October 10 at the Verdi Home of Repose, for needy elderly artists and musicians, in celebration of the twenty-fifth anniversary of its opening. Needless to add, the program consisted entirely of Verdi compositions. La Scala's Symphony Orchestra and chorus were the features, under the guidance of Arturo Toscanini. The concert was given in the Grand Salon of the home, several artists of importance assisting, including Aureliano Pertile, who sang the aria from Luisa Miller with great artistic ability, and Inez Maria Ferraris and chorus, who sang L'aria delle Fate, from Falstaff, with exquisite taste. Gianina Arangi-Lombardi (leading soprano of La Scala), Pertile, and Tancredi Pasero sang the famous trio from the opera, Lombardi, in a truly artistic manner. The violin solo was masterfully rendered by Prof. Gino Nastrocci. The orchestra played the symphony from Oberto and the prelude of the third act of Traviata, followed by Laudi alla Vergine, a composition for female voices. It gave unbounded pleasure to the aged artists and musicians to hear once again melodies which were famous during their artistic careers, and all who were fortunate enough to receive invitations to

(Continued on page 39)

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LUIGI FRANCHETTI

Italian Pianist



Recent European Press Comments:

London Daily Telegraph

Luigi Franchetti gave last night a second recital which fully confirmed the impression he made a few days ago of a pianist of serious aims and considerable facility. Mr. Franchetti unquestionably possesses the true musician's passion and devotion—the passion which sends him on the quest of beauty. His readings last night were obviously sincere and earnest.

London Daily Mail

A new Italian pianist, Luigi Franchetti, played some rather unusual music last night. He is an outstandingly able executant, with plenty of fire and at the same time a constant regard for warmth of tone. The Schumann piece (a novelty to most listeners) was beautifully played, and so was a Chopin Nocturne.

London Daily News

Signor Franchetti, who is, by the way, the son of Baron Franchetti, the composer of the once popular opera, "Germania," gave his second piano recital at Wigmore Hall. He played with rare beauty and variety of tone and fine sense of proportion.

London Daily Mail

Mr. Franchetti, one of the best of the season's newcomers, played Schubert's Sonata with warmth and a most musical touch.

London Star

Signor Franchetti played Schubert's in parts beautiful but extremely diffuse posthumous Sonata in A minor. The performance was notable for command and beauty of tone colour and poetic expression.

Monthly Musical Record

Mr. Franchetti made a favorable impression. He was both spirited and warm-hearted, and had a fine technique.

London Westminster Gazette

At Wigmore Hall, a fine Italian pianist, Luigi Franchetti, who made his first appearance in London the other day, again impressed very favorably by the admirable quality of his performance.

Neues Wiener Journal, Vienna

A new pianist has appeared: a new artist, a new type. One who dreams and muses when he plays. His concert was a surprise, well outside the usual display of finger agility and hand and pedal thunder. The word "inspiration" is worn out, but in this case the first notes imparted to one a mood for which there is hardly any expression. How first Schubert, then Chopin, sounded; how the music glistered like magic. Highly technical, wonderfully balanced figures glided forth with perfect ease; the inner melody of all the music made itself perceptible. Franchetti plays Bach in an unusual and fascinating manner. He sings the counterpoints at the piano.

Munchener Zeitung, Munich

Luigi Franchetti is an inspired, earnest, and sympathetic artist, and *whoever hears him once will want to hear him again.* The suppleness of his finger and hand joints is quite surprising; his touch wonderfully soft; the tone warm and singing, the playing extremely fluent and graceful, whilst his execution shows depth and nobility of feeling.

Signale for the Musical World, Berlin

Bruno Walter introduced with the Philharmonic a young pianist who can really be listened to. In two piano concertos, Mozart's A sharp and Grieg's A flat, Franchetti demonstrated psychical and musical need for his performance. One seldom hears so easy and clean a rendering of Mozart in the figure-work, with preservation of fidelity to style at the same time. The andante showed a substratum of extraordinary tenderness of feeling which was something quite apart from mere external manipulation.

Allgemeine Musik-Zeitung

Anyone who can play a Mozart piano concerto so musically and with so much of style, has established his artistic reputation. His piano is fragrant, rich in shades, and capable of every tenderness, so as to give the most charming expression to the delightful andante in Mozart's A sharp concerto.

MR. FRANCHETTI WILL BE HEARD IN NEW YORK AT TOWN HALL
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NEW YORK CONCERTS

(Continued from page 16)

Mannes should be able, at a comparatively early age, to write a quartet which, from the standpoint of construction, form, workmanship and adaptability to the instruments leaves little if anything to be desired. The work is divided into three movements, and the dominant key is the rich and sonorous C minor. Thematically nad harmonically it leans in part to the modern—not "modernistic"—and in part to the romantic. Melody there is in plenty; melody pleasing, grateful and warm, but not strikingly original or profound. All in all it is an effective and worth while addition to the literature of the string quartet.

The Mannes work as well as the Mozart Quartet in D minor (K 421) and the Dohnanyi Quartet in D flat major were played by the Flonzaleys with the consummate finish, warmth of tone, clarity of technic and perfect ensemble that have made their twenty-four years of ensemble playing a delight to lovers of this highest form of musical edification wherever they have appeared.

Anca Seidlova

The first snow flakes of the season did not prevent a goodly sized and appreciative audience from gathering in Engineering Auditorium on November 8 for the second New York recital of Anca Seidlova, Czech-Slovakian pianist. Brahms is a bit formidable in some of his moods, and rather difficult for an opening number, but Miss Seidlova managed the five movements of his sonata, op. 5, in excellent style. She seemed even more at home, however, in the A minor prelude of Debussy and the Sonatine by Ravel, two delightfully moody, impressionistic and temperamental portrayals characteristic of that school of composition. Smetana, Liszt, Peterkin, Pick-Mangiagalli, and J. Strauss-Hughes were names appearing in her final group; and all presented with technic, imagination and musicianship that displayed the unquestionable ability of the performer. The Liszt Sonnet was enthusiastically applauded, as was the closing number on the program, a transcription of the Strauss Wiener Blut Walzer by Edwin Hughes, with whom Miss Seidlova has been studying since coming to this country.

November 9

Donald Pirnie

Donald Pirnie, who gave a song recital at Steinway Hall on the evening of November 9, is fortunate in possessing a voice of unusual beauty. It is an organ that is highly flexible, wide of range, and capable of infinite nuance. Added to this asset, Mr. Pirnie has a keen intelligence which has been subjected to excellent vocal and musical schooling, and the result is, a first rate singer, one who, as the saying goes, will be heard from. He sang at a Stadium concert last summer, but his Steinway Hall recital was his debut in this city in that particular form of artistic offering, more trying and more of a test of real merit than the larger opportunity could have been. That Mr. Pirnie won success in so small a hall as the Steinway Auditorium after having

made a public appeal at the Stadium, shows that he is a singer of parts, with vocal control and plenty of reserve.

Mr. Pirnie's Steinway Hall program included songs by Beethoven, Schubert, Wolf, Strauss and Brahms, Dvorak's Gypsy Songs, a group of Scandinavian things and some English and American works. In all of these he showed equal interpretative taste and imagination. His diction is good, and easily understood, and he elides the meaning of text and music in a way that is altogether admirable. On the whole it is safe to say that Mr. Pirnie is a singer whose future is assured.

Boris Rosenfield

An audience of fair proportions heard Boris Rosenfield's piano recital at Town Hall November 9. The young pianist's chord work, contrasting piano and forte tones, coupled with the necessary energy needed for Brahms' Scherzo, op. 4, brought him appreciative applause. There were several recalls after four Chopin numbers, particularly well deserved, for he has the delicacy of touch, united with fleetness of finger, necessary for this composer. Dohnanyi's Rhapsodie was very brilliantly played, and crisp staccato marked de Falla's Andaluzia. Beautiful tone, with true sentiment, lay in the Spozalizio (Liszt), but the Polonaise in E lost its heroic qualities in the over rapid tempo.

Rhea Silberta

Rhea Silberta gave the first of a series of six talks on The Music of Yesterday and Today at the Hotel Plaza on Wednesday morning, November 9, before a representative audience that quite filled the ball room. Miss Silberta chose Italian Music from its early history up to the day of the modern composer, heightening interest in it with musical illustrations provided by herself (Miss Silberta besides being a skilled pianist, as is well known, sings well); Maria Winetzka, contralto, John Carroll, baritone, and Mario Landi, tenor.

Miss Silberta sang some interesting Gregorian Chants, a few folk songs including Lasciatemi Morire by Monteverde, and played in charming style a Scarlatti sonata and one by Clementi, also Danse d'Olaf, Pick-Mangiagalli, and Homage a Chopin, Casella.

Mr. Carroll, revealing his rich baritone voice to advantage, was heard in O cessate di piangermi; Nina, Pergolesi, and Vaghissima Sembraenza by Donaudy, the latter to show what modern composers do with an antique style.

With her powerful voice of good quality, Maria Winetzka sang Separazione, a folk song, and Chi vuol la Zingarella by Paisello, after which Mario Landi, Italian tenor, took the audience by storm with his singing of arias from Fedora and Andrea Chenier, both by Giordano.

Mr. Carroll followed with Canta il viandante by Reeli and two songs by Cimara: Tornau le Stelle and scherzo. He was again well received. Mme. Winetzka's second offering to the program was an aria from Ponchielli's Gioconda. Landi's final contributions were Neapolitan Songs of the last century and present day.

Rhea Silberta's purpose in these lecture recitals is to star music—not the composer or performer, to create in the layman audience an interest in the growth and development of

music as music and not as a vehicle for personalities. In this she was successful.

Dimitri Tiomkin

A program of ultra modern piano music was given in a semi-darkened Carnegie Hall when Dimitri Tiomkin, fairly hidden on the stage, gave his first recital of the season on November 9. There are a few enlightened ones who clearly understand the language of the group of puzzling modernists, who will probably seem old fashioned within another decade. And there were those at Mr. Tiomkin's recital who found a message for them only in the Scriabine sonata, and in the Ravel group or in the transcription of Rimsky-Korsakoff's Flight of the Bumble Bee. If a goodly part of what Mr. Tiomkin played puzzled many of his hearers, and if there seems to be little to say regarding the inherent meaning of most of it, these same hearers must bow low to his musicianship, his perfected technique, his discreet coloring, broad tone, and delicate touch, his sensitiveness to the music of which he has chosen to become a disciple, and most of all, his sincerity. His was in many respects a noteworthy performance.

November 10

Federal Whittlesey

An experienced, refined singer, understandable in all languages, is young Federal Whittlesey, baritone, whose recital in Town Hall November 10 was heard by an audience of good size which highly appreciated his varied offerings. Dvorak's seldom heard Gypsy song cycle, containing the famous Songs My Mother Taught Me, was heard in its entirety, and in this the singer held marked attention, for there was at all times much real feeling. Bach, Schumann, Brahms, Strauss and Schubert songs comprised his opening group, and later he was heard in songs in French and Italian by Franck, Sgambati, Cui and Grieg. The recital closed with three songs in English by the American Whelpley, Grant-Schaefer and Rogers, and one by Eric Fogg, One Morning in the Garden, a song of character. The short closing encore was a lovely song called Who Knows? Frederick Bristol played tasteful accompaniments.

November 11

New York Symphony

The two outstanding numbers played by the New York Symphony Orchestra on November 11 were the Honcger Horace Victorieux and the Faure Pelleas and Melisande. The action of the former is based on the legend of the Horatii and Curatii, according to Livy. There are seven episodes which the composer is supposed to follow as a definite program; these are evolved with no break, although they are listed as depicting Camilla and Curatius, Entrance of the Horatii, Entrance of the Crowd preceding the Heralds, Preparation for the Combat, Triumph of Horatius, Camilla's Lamentation and the Curse and Murder of Camilla. The work, which is said to depict its creator's personality and the full emancipation of his talent, is indefinite music. It is cruel, metallic in sound, and the harmonies are often

(Continued on page 24)

AMERICA

Now Recognizes the Merits of the

DAYTON Westminster CHOIR

Director, JOHN FINLEY WILLIAMSON

At the St. Louis Coliseum on Friday, Nov. 4, 1927

9004 PEOPLE

Paid for admission

The Globe Democrat, Nov. 5, said in part:

"Director Williamson accomplished wonders in the tonal alignment of his singers, whose pure vocalization was a source of wonder to those in the audience, who, in past seasons, were privileged to hear the Sistine, Vatican and St. Olaf choirs at the Coliseum concerts."

THE JAN.-FEB. 1928 TOUR

Commences January 4 at Indianapolis, Murat Theatre, Mgt. Ona B. Talbott, continues Down to San Antonio, East to New Orleans. On the way North in February we can offer a few dates. Those interested please communicate at once with the manager: M. H. HANSON, 119 West 57 St., New York.



GIL VALERIANO

GIL VALERIANO

Spanish Tenor

STOPPED HIS OWN RECITAL—*New York World*

REMARKABLE VOICE—*New York American*

WARMLY ACCLAIMED BY AUDIENCE—*Boston Herald*

DISPLAYS MARKED PROGRESS—*New York Herald Tribune*

NEW YORK RECITAL Oct. 20, 1927

NEW YORK SUN

... Mr. Valeriano sang these songs delightfully. He imparted to each one in turn an irresistible Spanish color, rhythmic grace and finesse of tone and diction and his many hearers showed much pleasure of the genuine sort. In his delivery of the Handel air he showed admirable skill in legato style. His good voice has taken on added smoothness throughout its scale since he last sang here and he has acquired skill in producing musical tone and the expression of varied sentiments. Mr. Valeriano gave an artistic recital and he will be welcome whenever he chooses to appear here.

NEW YORK HERALD-TRIBUNE

VALERIANO DISPLAYS MARKED PROGRESS IN THIRD RECITAL.

Gil Valeriano, Spanish tenor and pupil of Frank La Forge, gave his third New York recital last night in Town Hall with Mr. La Forge again at the piano. With a well chosen program the young tenor proved able to give pleasure far beyond the average afforded by song recitals to a good sized audience.

Mr. Valeriano's voice showed much the same characteristics as before, while indicating a notable gain over last year. It is larger in volume and under better control, and the smooth and soft quality which marked Mr. Valeriano's best notes then is much more the rule now. With Donaudy's "Ah, mai non cessate" the singer reached his best form and did admirable work through the ensuing Italian folksongs. ... He sang with ease and fluency of tone, marked delicacy and nuance, and repetitions were called for and granted.

NEW YORK TIMES

... he sang with genuine Latin temperament ...

NEW YORK AMERICAN

VALERIANO SHOWS REMARKABLE VOICE

Many an operatic soprano can, in justice, envy Gil Valeriano his amazing vocal equipment. Last night he gave a song recital at Town Hall.

The facility with which he negotiated florid music is of a character that belongs to only a few coloratura sopranos. He took top notes with absolute purity and security and, sustaining them to unusual lengths diminished to a veritable silver thread of sound. Of embroidering a note with perfect trills, as in Ybarra's "Granadinas," he gave an exhibition of vocal "pyrotechnics" that, for a male singer, was truly remarkable.

Nor did he slight the classic school, with its particular exactions, for in Handel's "O, Sleep Why Dost Thou Leave Me?" his management of extraordinarily long phrases and "effects," proved his excellent and well-grounded technique and flexibility of voice.

Mason & Hamlin Piano

Concert Management
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Steinway Hall, New York, N. Y.

TEACHER OF GIL VALERIANO

Mr. Valeriano has done his entire voice work, coaching and programme building with Frank La Forge. Mr. La Forge is also the teacher of Nannette Guilford, Lawrence Tibbett and many others.



FRANK LA FORGE

BOSTON RECITAL Oct. 27, 1927

BOSTON TRANSCRIPT

How long since "bravos" have resounded in Jordan Hall? Last evening Mr. Gil Valeriano's singing produced such waves of enthusiasm—both vocal and of the customary kind ... his singing of Brahms' "Lieschengesang" was dignified, and Franz's "Widmung" sincerely tender. ...

BOSTON GLOBE

Gil Valeriano, a Spanish tenor who, last season, made a very favorable impression at his Boston debut, was heard once more last evening at Jordan Hall by an appreciative audience. ... Of art there was indeed much, also in the vocal patterns of almost effeminate grace which he wove of tenuous threads of mezza-voice. ... Graceful mannerisms abounded, ... The voice is an excellent light tenor in inherent quality.

BOSTON HERALD

WARMLY ACCLAIMED BY AUDIENCE FOR FINE PERFORMANCE. ... already he sings with smooth, pleasant tone in Spanish, and Spanish songs of a popular type he sings with a rhythmic verve, a gusto that make them irresistible. The art of de Gogorza is hardly his. What of that? A singer, without being a Gogorza, may still stand head and shoulders above other singers of the more popular order. So stands Mr. Valeriano, superior in voice, in style, in warmth. No doubt he could, judiciously placed, earn both fame and fortune ... he could delight the public by a liberal display of the ringing high tones the public wants; he has them at his command, ... And he can also sing a very soft tone very sweetly indeed. An operatic career would seem quite within the range of Mr. Valeriano's possibilities.

NEW YORK EVENING WORLD

To borrow an expression from the theatre, Gil Valeriano stopped his own recital at Town Hall last night by his delightful rendition. ... A large audience, which had applauded warmly a series of French, Neapolitan and Sicilian airs, declined to let him quit the stage until he had given five extras.

STAATSTZEITUNG

Vocally, one noticed great progress as now the lower and middle registers sound even. ... Remarkable is the singing of this singer, especially beautiful eerie mezza-voice. ... In the German songs he showed fine diction. One sees Mr. Valeriano is very versatile.

EVENING GERMAN HERALD

Gil Valeriano achieved a remarkable success in Town Hall last evening. ... Two German songs, the artist sang with fine effect and clear diction.

THE SOUND-PROOF STUDIO BUILDING

TO THE MUSICIANS OF NEW YORK

Here it is. New York's *First Sound-Proof Musical Studio Building*. What you have desired for so many years is now ready for the test of *your* proof that *you* do want what you have so long asked for.

I have done what you asked of me. Now what are *you* going to do about it?

"Build music centers for us in the music zones," you ask, "as you built the art center for your own profession."

"Organize us and concentrate us so that New York may be the music center of the world. We must not be scattered and disorganized."

"Give us sound proof studios so that we may not annoy or be annoyed."

"Let us have a building in which we have the right to practice our profession. Relieve us from fear of the 'nuisance clause' in leases."

"Let us own our studios as you painters do, but let them be cheap, very cheap, for we have little money. And give us *years* to pay," you plead.

"So many times we have tried and failed because of our inexperience in such things. Lend us your knowledge and experience to solve our problems."

"Solve also the problem of protection from interruption while teaching. That is the bane of our existence. Perform that miracle for us at any cost that we may have peace at lesson time."

"Give us studios where we may sing our repertoires and rehearse our parts," the operatic stars demanded.

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after having resolved never to again exchange the painters' delightful life for business and the riveting of steel.

These miracles of your desiring have all been performed. The impossible has been accomplished.

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Now what are YOU going to do for *yourself*?

I can do no more.

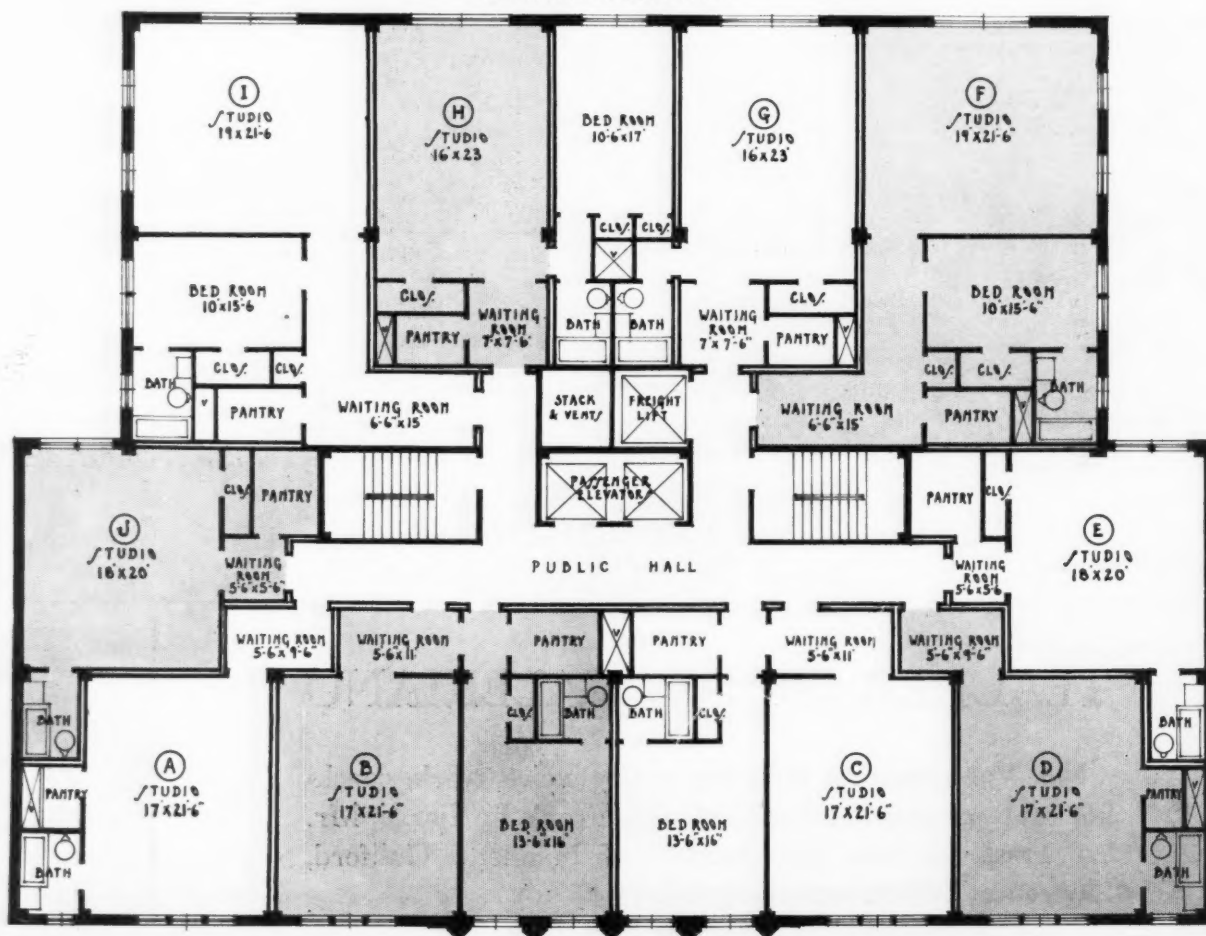
It is YOUR next move.

Buy one. No matter if you do live in another zone. Buy one in this first one to make it go speedily and exchange later or sell at a premium, or keep it as an investment. It will pay you well.

If you prove that you want it by making *this* one a quick success the other buildings in the other music centers will rapidly follow.

Halter Russell

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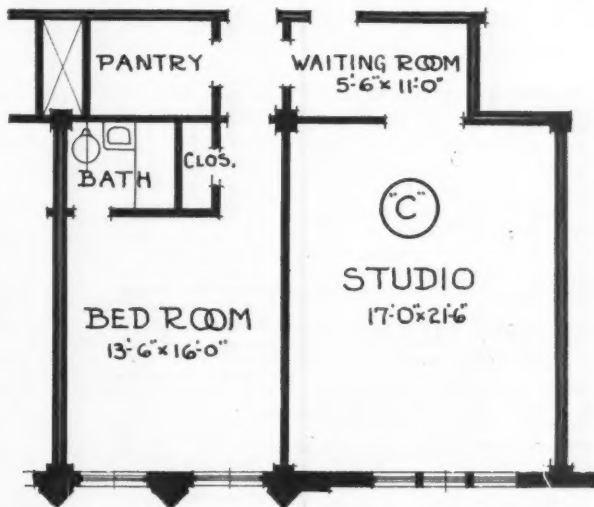
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WALTER RUSSELL
MANAGER

NEW YORK CONCERTS

(Continued from page 20)

decidedly ugly with the exception of the first episode in which a slight emotional element enters.

The legend of Pelleas and Melisande is so closely allied with Debussy that, although Faure wrote his before the Debussy work, it loses the greater part of its color by a hearing today in contrast, Faure's understanding of the drama is altogether different from Debussy's. There is a tenderness and haunting quality to the Prelude which is in direct contrast to the ominous Debussy idea, and the second motive, which depicts the Fountain scene, has a delightful melody appearing above the muted string section, that serves as a background. The Meistersinger Prelude and Strauss' Eulenspiegel Pranks were the familiar numbers well executed by Fritz Busch and his players.

Marianne Kneisel Quartet

Four young ladies, who are at the same time four old musicians, played four string quartets at the Town Hall on November 11. Old musicians they are because they play chamber music with an authority, poise and all round excellence that betoken thorough study and much experience. In a program containing a Haydn Quartet, two pieces by Glazounov and Hugo Wolf, and Smetana's beautiful Aus Meinem Leben, they clearly demonstrated that the Kneisel Quartet (Jr.) is one to be reckoned with.

Marianne Kneisel bears not only a striking facial resemblance to her late illustrious father, Franz Kneisel, but a musical and violinist resemblance as well. In her clarity of execution, simple and unaffected style and objective devotion to the music under discussion, one sees the teaching and influence of the master violinist and chamber musician that was her father.

The Kneisel style of quartet playing has been imparted to the other three members, namely Elizabeth Worth, second violin, Mary Lackland, viola, and Nancy Wilson, cello, with the result that the playing of the ladies shows a unity of purpose and style which make for exceedingly good ensemble.

The lovely and very difficult Smetana quartet, which used to be the "war horse" of the famous Bohemian four, was given a reading which was in all respects satisfying and praiseworthy. In this work, Miss Lackland shone brightly in the difficult episodes given to the viola, which instrument Smetana raised to great importance here. All in all, it was an evening of real enjoyment for those who know how to enjoy absolute music—and the number of those seems to be slowly but surely increasing, as is shown by the attendance at chamber music and symphony concerts.

November 12

John Carroll

John Carroll was heard in his annual concert at Town Hall on November 12. Again a friendly audience applauded

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- DUNN, JAMES P. Out of Bounds—A Tale of the Christ-Child (High)40
- EDWARDS, CLARA. The East—Heavens are all Aglow—A Christmas Song (Medium).... .50
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- BARNES, EDWARD SHIPPEN. The Joyful Morn is Breaking—Christmas Anthem for Four-Part Chorus. (Octavo 7243)12
- BARNES, EDWARD SHIPPEN. Though Christ a Thousand Times in Bethlehem be Born—Christmas Anthem for Five-Part Chorus. (Octavo 7244)10
- BLACK, KATE GILMORE. Christ is Born—Christmas Carol for Four-Part Chorus. (Octavo 7245).... .12
- NEIDLINGER, W. H. The Birthday of a King—Christmas Song. Arranged for Two-Part Chorus by CARL DEIS. (Octavo 7246) .15

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THE ELSHUCO TRIO OF NEW YORK

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his fine baritone voice in a selection of songs that embraced Italian, French, German and English, with a share of Irish ballads cast in for good measure. Mr. Carroll is always enjoyable in the last mentioned type of songs and there were several new ones to bid for popular favor. Keel's Salt Water Ballads scored high; the final group included a manuscript, Footfalls, by Proctor, a first time by his excellent accompanist, Edward Morris, called Yo Cain't Git Yo' Lodging Here, Deppen's charmingly melodic Oh Lucindy (another first time) and one of the best songs of Rhea Silberta, I Met Dame Fate.

At the end of the program there were recalls and encores, one going home with the feeling that at least he hadn't been bored—which is a lot these days.

Jose Echaniz

An audience of considerable size assembled to hear the second recital this season of Jose Echaniz, Cuban pianist, at Carnegie Hall on November 12. In a program calling for variety of style, solid musicianship, delicacy and dexterity the pianist confirmed and augmented the excellent impression made by him a month ago.

Technically Mr. Echaniz is easily equal to all demands; in the concluding numbers, Liszt's rarely played fifth Hungarian Rhapsody, and Busoni's arrangement of the E Major Polonaise by the same composer, he rose to heights of real virtuosity.

Brahms opened the program in a worthy and dignified manner, and this applies to the performance as well as to the composition. The sonata, which is rarely played, is an early opus, and is interesting in that it shows the nuclei of the grandeur and depth of the master's later works.

In addition to a Chopin group, played in real Chopin style there were pieces by Debussy, Scriabine and De Falla. In the last, as well as in encores of Spanish music, the recitalist was particularly happy, the characteristic rhythmic lilt and accent being second nature to him.

Prolonged applause at the conclusion of the recital brought forth the customary encores at close range.

November 13

Francis Rogers

Francis Rogers, baritone, drew a capacity audience to Town Hall on November 13. As is his invariable custom, Mr. Rogers sang with that ease, finish and understanding of the content of song which make for a well nigh perfect delivery. This baritone is so well known on the New York concert stage, as the large and appreciative audience indicated, that an extended notice at this time seems hardly necessary. Again one was impressed by the singer's ability to portray vividly the various moods by his extensive program. His splendid vocal control, especially in the sustained mezza voce and the fluent runs, brought repeated recalls.

Of his first group the audience evidently liked Webbe's The Mansion of Peace the best. It was a beautiful, smoothly flowing melodic lyric sung by Mr. Rogers in his finest style. The other numbers in this group were by Rosa, Handel and Veracini. Four Brahms songs followed, after which Mr. Rogers was heard in several French numbers which required wide variety of tonal color. For every requirement the singer was splendidly equipped.

Following the songs by foreign composers, there is always gratification when the recitalist begins the group in our own tongue, usually found at the end of the program. Mr. Rogers' choice on this occasion was especially enjoyable. Each song had intrinsic merit, but Weaver's Moon-Market caught the popular fancy a bit more strongly than the others and was repeated.

There were twenty-three listed songs. Two were repeated and three more added at the end of the program. As usual, Mr. Rogers sang and Isadore Luckstone, his accompanist, played, without notes.

Ilse Niemack

The Gallo Theater, opened last week by the San Carlo Opera Company, was happily inaugurated as a recital auditorium on the afternoon of November 13 by Ilse Niemack. This young violinist is, by now, a familiar and always welcome artist in New York musical circles, and at this recital she distinguished herself not only as a violinist, but also as a composer, playing for the first time in the metropolis a sonata from her own pen. So often a young artist in his first serious endeavors at composition betrays the labor involved that it is refreshing to hear so genuine and spontaneous a musical expression as was found in Miss Niemack's sonata. But sincerity was not its only or chief claim to credit, for there was originality of idea, good development and a fine flow of melody. Miss Niemack also chose one of her own compositions for an encore, a delightful little mood picture entitled Barcarolle.

For her first group the violinist presented works by Friedemann Bach and J. S. Bach (arranged by Kreisler) and in them she displayed technical skill and a tone rich and resonant throughout the registers. Following her own sonata came a group in which she included Goldmark's Call of the Plains, a Minuet by Porpora-Kreisler, a beautiful rendition of the Chopin-Wilhelmj Nocturne and a brilliant performance of Ries' Perpetuum Mobile. Two Spanish dances by Sarasate concluded the printed program, but there were several encores.

Walter Golde gave his usual musicianly support at the piano.

Lawrence Tibbett

The appearance of Lawrence Tibbett at Carnegie Hall on November 13 was an event in New York musical circles. The spectacular rise of the young baritone in his operatic career has drawn the public's eye on him, no matter what he essays. His recital on this occasion was an opportunity for ascertaining just how far he has progressed in an artistic sense rather than a purely vocal one. His voice is a lovely

one; that is a fact long established and he has had ample tests of its power in the Pagliacci role and in the King's Henchman at the Metropolitan. It was a real pleasure to find that Mr. Tibbett has taken obvious pains to round out his art to the point where he can be classed as a very interesting concert figure. The first group he presented was taxing. It would have been taxing for the very greatest and he stood the test gloriously. The blending of his emotional nature with a broad classic style was a fine achievement. The voice flowed easily and the warmth which was given to these numbers and to the Brahms Wir Wandelten and Meine Liebe Ist Gruen was never sentimental but always intensity. The Credo from Otello, rarely heard on a concert program, was imbued with proper dramatic fervor; abandon and sinister resentment were clearly depicted by the singer, and it can be said without reserve that Mr. Tibbett is ever keenly sensitive to the dramatic. The singer also has a sense of comedy. This he cleverly exploited in Rupert Hughes' Bricklayer Love, while Captain Stratton's Fancy was the signal for encore after encore. Mention should also be made of the La Forge number which was done with great delicacy of sentiment and an added artistic interest lent by the composer's own accompaniment. To say that Mr. Tibbett was glorious and that he delighted a huge audience seems banal . . . and yet that is just what he did at his concert; gave genuine pleasure; which after all is the true function of music and musicians from the standpoint of the audience.

Michio Ito

If Michio Ito's first recital at the John Golden Theater last Sunday evening is a criterion of the quality of those to follow, lovers of the dance may look forward to two more evenings of genuine enjoyment from this artist this season. Mr. Ito's first group on this occasion was made up of Japanese dances, and included Yamada's Tsuru-Kame, an Eighteenth Century dance which is performed on festive occasions, and for which Ito wore a Sunrise full dress costume, which took no little skill to manipulate. His second number also was by Yamada, and the group concluded with his own grotesque Fox Dance, performed with great agility. Mr. Ito's dancing is true Japanese art; imaginative but yet very definite. His work is that of the finished artist, every detail of movement apparently having been worked out with the greatest care. In his Chinese group his face was used most effectively for phrasing—something which must be seen to be appreciated. This group concluded with a virile and vigorous performance of a Spear Dance. In decided contrast was a Spanish group, danced to music by Albeniz and Sarasate. Then there were also five unusual sketches to music by Scriabine, and the program concluded with Debussy's Gollivog's Cake Walk. Throughout the entire program the costumes were appropriate and impressive.

Mr. Ito was assisted by the Vertchamp String Quartet, the personnel of which includes Albert Vertchamp, first violin; Rudolph Fuchs, second violin; Emanuel Hirsh, viola, and John Mundy, cello. These four sterling musicians were heard in numbers by Dvorak, Ernest Bloch, Haydn, Raff, Borodine and Mendelssohn, and their playing was marked by good ensemble, rhythmic precision and sympathetic interpretation.

Genevieve Pitot was the accompanist of the evening and acquitted herself more than creditably in that capacity as well as in several solos.

The Roxy Concert

The fourth Roxy concert drew a goodly audience to that theater on Sunday morning last, a half hour before noon, the soloist being Julia Glass, pianist. She was heard in the Tchaikowsky concerto, in B flat minor, which was well performed. The Nutcracker Suite and March Slav, by the same composer, made it an all-Tchaikowsky program, given under the skilled baton of Erno Rapee.

New York Philharmonic

After two weeks of wandering about the fastnesses of the great American provinces, Mengelberg and the New York Philharmonic returned to Carnegie Hall for an afternoon concert on November 13, to play a program of works more or less familiar. The least familiar was the Gothic Chaconne of Dopfer, a piece with moments of beauty, some Orientalism, some modernism, and many langueres. With a

(Continued on page 26)

BERENICE VIOLE

Pianist



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LUCILLE CHALFANT

American Coloratura



A dazzling coloratura . . . she caught the breathless attention and admiration of the audience. Her high notes were flute-like and beautiful.

—Oklahoma City Oklahoman, Oct. 20, 1927

She held her audience breathless, lilting from high passages to higher ones, and singing the whole of her wide range with volume and sweetness.

—Oklahoma City Times, Oct. 20, 1927

Florid passages came trippingly, marked by beauty of tone, accuracy of phrase, and a vocal technique that was flawless.

—Muskogee Phoenix, Oct. 15, 1927

A delightful concert . . . wonderful coloratura work . . . notable for her artistic rendition.

—Omaha Bee, Oct. 11, 1927

A splendid vocal program. Her voice carried to every part of the auditorium, clear as a bell and unfaltering on every note.

—Omaha World-Herald, Oct. 11, 1927

The beautiful voice of Miss Chalfant, with its sweet, pure high notes, bird-like and at times soft as a whisper, made this opening concert one long to be remembered.

—Hutchinson, Kan., News, Oct. 28, 1927



Management

R. E. JOHNSTON

1451 Broadway New York

NEW YORK CONCERTS

(Continued from page 24)

lot of pruning this music might be quite acceptable. Cherubini's Water Carrier Overture, appropriate to Dry America, was given a fine performance, but failed to convince. Its melodies sound woefully trivial, like a poor imitation of second rate Beethoven. Liszt's Prelude was played in a truly magnificent manner and was thrilling, though, indeed, a bit blatant. After all, this is great music in spite of its brass band effects. Finally, Beethoven's Second Symphony ended the program. Not great Beethoven, this though well worth hearing—and it has a gorgeous Larghetto!

There was a huge crowd, all the standing room filled, and much enthusiasm.

Capitol Theater Orchestra and Lucille Chalfant

Flowery airs and more substantial orchestral music were the offerings of the Capitol Theatre to those who came to enjoy another morning of music at the theatre last Sunday. Lucille Chalfant was the soloist, and after the orchestra had sounded the last note of Beethoven's Coriolanus overture, she stepped to her place, a picture for even the quick eye of M. Poirer, who, they say, is with us. Just as her gown was lacy and frilly and gold, so was what she sang and the manner in which she sang it. There were two airs from Mozart's Magic Flute, the Polonaise from Mignon and as a graceful gesture, the Caro Nome from Rigoletto, which Miss Chalfant sang as an encore. Grieg's Peer Gynt Suite, and Rimsky-Korsakoff's Caprice Espagnol were played by the orchestra, with David Mendoza leading them on to thrilling climaxes, and through a fine and creditable performance.

Alexander Brachocki

The John Golden Theater on West Fifty-eighth is a pleasant place for an intimate recital such as was given by Alexander Brachocki on November 13. The house was well filled and many well known musicians and music lovers were present, including Sigismund Stojowski, from whose studio Brachocki graduated some years ago. Mr. Stojowski must be proud of the development of his former pupil, for he plays with rare mastery and a fine sense of color and nuance that are a delight. He chose for his program of Sunday afternoon a pleasant combination of the tried and true and the new, passing from Bach to Copland, from Chopin to Scriabin and Albeniz, and always finding just the right shade of force or humor, gaiety or pathos, or classic solidity, for the moment and the mood of the composer.

Brachocki is a slim, wiry-looking young man with a pleasing stage presence, with serious poise and a manner that inspires confidence. He has, of course, plenty of technic, and back of it stands a wealth of talent and feeling which renders possible such interpretations as one may justly call

inspired. Obviously he feels the music he plays. There is nothing dry nor mechanical about his performance, and, though no doubt he must have planned out his interpretations carefully enough, as all public performers do, yet they sounded spontaneous, as if the feeling of the pianist had not been deadened by too frequent repetition. He enjoyed the music, as the audience enjoyed it, and it still held for him a thrill, as good music always does when very familiar.

As to what Brachocki played best, that is hard to say. The entire program was so even and equal in its rendering that there could be no choice but the individual taste of the listeners. For the writer one of the most entertaining pieces on the program was Copland's Cat and Mouse, which Brachocki gave with charming understanding and humor. This and the Scriabin études and the Fauré Impromptu and the Albeniz Triana formed, with Debussy, the second group, and every one of them brought forth such hearty applause that the pianist might well have felt himself called upon to grant an encore. But evidently he, like Coolidge, did not "choose" to be a candidate for reelection, and repeated none of them, reserving his encores for the group-ends.

A most excellent pianist is Brachocki, and one that the public listens to with real pleasure!

Austin Conradi

Austin Conradi gave a piano recital in the Guild Theater on November 13. His clear and brisk technic, his round and full tone combined, with sound musical insight into the works he interpreted were a delight, keenly enjoyed by a large and appreciative audience which almost filled the theater to capacity. Besides the excellent playing of Mr. Conradi, the efficient management of the Arthur Judson bureau was in evidence. There are not only musical geniuses, but also geniuses that know how to manage them; and these are rather rare.

The B minor sonata by Liszt, which makes great demands on the ability of the interpretative artist, was played with deep understanding and feeling. Mr. Conradi is not a sensational player, but always produces in his hearers a feeling of security and satisfaction. He is given to slight mannerisms, but enough to affect the artistic result of his playing. He gave a delightful performance of the Rondo Capriccioso catching the true Mendelssohnian spirit in all its fairy-like lightness and beauty.

The poetic atmosphere of the Brahms Intermezzi with all their haunting beauty was given full expression and contrasted effectively with the more boisterous Chopin Scherzo, which followed.

But the climax of the recital was reached in the Celtic Sonata by MacDowell; here the young and sturdy American pianist actually revelled in abundant technic and dynamic shading, producing tone colors from the softest pastel to the vivid flashes of the storm and the glorious hues of the sunset. It was a real American tone painting, with a Celtic background. Mr. Conradi, who no doubt will be heard here very often, gives his hearers much to enjoy and much to instruct. Two encores followed the recital; one of them, the Chopin Berceuse, was charmingly played.

Kuryllo to Play Pythian Ode at Recital

Adam Kuryllo, Polish violinist, believes in the use of Ancient Modes and Melodies in his compositions and transcriptions, and will allow one of his recent arrangements of these old folk tunes to be heard at his recital at the Engineering Auditorium on December 11. This is the First Pythian Ode of Pindar which Mr. Kuryllo has transcribed for violin. Among the melodies which Mr. Kuryllo has used for like treatment is a recently discovered hymn composed to honor the birth of a son to the King of Poland in 1426. Mr. Kuryllo has taken other melodies from a Polish Psalter published in 1550. From such sources he makes interesting transcriptions which add to the variety of his recital program. Mr. Kuryllo will broadcast over WEAJ on November 23.

Powell & Holt Partnership Dissolved

LONDON.—The internationally known firm of Lionel Powell & Holt, London concert agents, will henceforth be known only as Lionel Powell. The partnership between Powell and Holt has, according to the announcement, "been dissolved by mutual consent as from the 31st of July, 1927." Just what Holt's plans are is not certain, but there is a rumor that he will interest himself in moving pictures. M. S.

Just a Memory Again

On November 2, Just a Memory was featured on the Goodrich Hour over WEAJ, and the following night, the International Singers sang it over the Maxwell Hour, while that well known little band of singers, The Revelers, is programming the ballad constantly.

CONCERT ANNOUNCEMENTS
NEW YORK

November 17—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Irene Scharrer, piano, afternoon, Town Hall; Henri Deering, piano, evening, Town Hall; Eddy Brown String Quartet, morning, Ritz Carlton Hotel; Rebecca Seligman, opera, morning, Guild Hall; Artistic Morning, Plaza Hotel; Harlem Philharmonic Society, morning, Waldorf-Astoria Hotel.

November 18—Philharmonic Orchestra, afternoon, Carnegie Hall; Orchestral concert, Rabinoff, soloist, and Leopold Auer conducting; Vladimir Drosdzol, violin, afternoon, Town Hall; Lydia Neelson, song, evening, Town Hall; Biltmore Friday Morning Musicales, Biltmore Hotel; Compinsky Trio, evening, Carnegie Chamber Music Hall; Augusta Tolletson, piano, evening, Steinway Hall.

November 19—Alexander Brailowsky, piano, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Mischa Weisbord, violin, afternoon, Town Hall; Edwin and Jewel Bethany Hughes, two piano recital, evening, Town Hall; Minnie Goldman, piano, evening, Steinway Hall.

November 20—Philharmonic Orchestra, afternoon, Carnegie Hall; Society of the Friends of Music, afternoon, Town Hall; Musical Forum of New York, evening, Guild Theater; New York Symphony Orchestra, afternoon, Mecca Auditorium; New York Chamber Music Society, evening, Plaza Hotel; Lucilla de Vescevi, Songs of Italy, evening, John Golden Theater.

November 21—Tito Schipa, song, evening, Carnegie Hall; Beethoven Association, evening, Town Hall; Ignace Hilberg, piano, evening, Engineering Auditorium; Paul Jerome Thayer, boy soprano, evening, Steinway Hall.

November 22—Philadelphia Orchestra, evening, Carnegie Hall; Isabelle Burnada, song, afternoon, Town Hall; Ingeborg Wank, song, evening, Town Hall; Isabelle Burnada, song, afternoon, Town Hall; Mary Brusaker, harp, evening, Steinway Hall; Roman Polyphonic Choir, evening, Metropolitan Opera House; Artamon Moskalensky, violinist, and Marcella Geon, evening, Labor Temple.

November 23—Philharmonic Orchestra, evening, Carnegie Hall; Carolyn Le Fevre, violin, evening, Town Hall; Rebecca Seligman, opera, evening, Guild Hall; Rhea Silbert, The Music of Yesterday and Today, morning, Plaza Hotel; Rose Reed, song, evening, Engineering Auditorium.

November 24—Boston Symphony Orchestra, evening, Carnegie Hall.

November 25—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Merwin Howe, piano, evening, Steinway Hall; Dorothy Gordon, afternoon, Bijou Theater.

November 26—Boston Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Yelky d'Aranyi, violin, afternoon, Town Hall; Harriet Ellis, song, evening, Town Hall.

November 27—Geraldine Farrar, song, afternoon, Carnegie Hall; Arcadie Birkenholz, violin, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Julius Yanover, violin, afternoon, Engineering Auditorium; Lucilla de Vescevi, Songs of Italy, evening, John Golden Theater; Nadine Friedman, saxophone, evening, Steinway Hall; Dudley Buck Singers, afternoon, John Golden Theater.

November 28—Mieczyslaw Munz, piano, evening, Carnegie Hall; Rosa Low, song, afternoon, Town Hall; Youry Bilstin, cello, evening, Town Hall; Karl Kraeuter, violin, evening, Engineering Auditorium; Karin Dajas, piano, evening, Steinway Hall.

November 29—Detroit Symphony Orchestra, evening, Carnegie Hall; Giuseppe Camelloni, piano, afternoon, Town Hall; Myra Hess, piano, evening, Town Hall; Povla Frijs, song, evening, Engineering Auditorium; Blanche Levy and Elinor Lambert, afternoon, Steinway Hall; Mrs. Edwin Franko Goldman and Ralph Leopold, Interpretive Talk on the Life and Works of Richard Wagner, afternoon, Hotel Madison; Rosita Renard, piano, evening, Steinway Hall.

November 30—Nikolai Mednikoff, piano, evening, Carnegie Hall; Horace Britt, cello, afternoon, Town Hall; Stell Andersen, piano, evening, Town Hall; Helen Hayes, evening, Engineering Auditorium; Charles Fremmac, song, evening, Steinway Hall.

Speakers for the Sembrich Dinner

At the Hotel Commodore dinner which The Bohemians will give to Mme. Marcella Sembrich on December 18, in honor of the fiftieth anniversary of her first appearance on the stage, the speakers are to be Rubin Goldmark, John Erskine, William H. Henderson, Ernest Hutcheson and Otto H. Kahn, and Dusolina Giannini will sing a group of songs.

The entire receipts of the banquet will be donated to The Musicians' Foundation, Inc., making every ticket sold of direct assistance to musicians in need.

Sigmund Herzog, of 520 West 114th Street, is chairman of the committee of arrangements for the Sembrich dinner.

Barber of Seville at Hampden Theater

On November 13, at the Hampden Theater, Rossini's Barber of Seville was given by members of the Civic Grand Opera Association. The portrayal of the various characters was unusually well done, but vocally it was anything but good, with two exceptions, Alberta Terrasi, who sang the role of Figaro with fine expression; displayed an excellent baritone voice. He is a singer and actor of experience as well, having appeared here and abroad with much success in operatic roles. Ferrai (Don Basilio) also proved to be a good vocalist and actor, too. They shared the honors with Giuseppe Miceli, the conductor.

Naegele Plays for President

Charles Naegele, pianist, has been dubbed the "Lindbergh of the Keyboard" by the Chicago Tribune and other papers, presumably because he resembles this idol but actually because he flies high, though he does it with the piano. On November 10 he played in Washington at a large function given in honor of President Coolidge. Mr. Naegele played at the home of Mrs. Robert Bacon at Westbury, L. I., on November 13. On November 22 he will make his second appearance in Detroit, this time for the Tuesday Musicales at the Twentieth Century Playhouse.

Richard Strauss a Grandfather

BERLIN.—Richard Strauss became a grandfather on Tuesday, November 1, when a boy was born to his son, Franz, and daughter-in-law, Alice. Mother and child—and Richard—are said to be doing well. T.

(With Philadelphia Orchestra)

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CHERKASSKY

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—Philadelphia Evening Bulletin.



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who was modest in taking
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—New York Sun.
"His performance was so
far ahead of his years that
his listeners were quite convinced
that the days of music
magic are still with us."—New York American.

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PARIS COMEDIA:

"She was not only 'Queen of the Night' in 'The Magic Flute' but is foremost Queen of Song at the Opera. . . ."

PARIS TIMES:

"Our memory must reflect back to Patti to recall a more luscious tone, a more perfect technique or equal trill to that exhibited by Luella Melius in her rendition of Rosina in 'The Barber of Seville' at the Opera Comique, last evening."

THE PARISIEN:

"With a voice likened best to spun gold, with a technique which must have taken serious study to acquire and a trill that was amazing, Luella Melius, who has appeared also at the Grand Opera, completely awed the devotees of the Opera Comique in Rossini's 'Barber of Seville' last evening."

THE PRESS:

"That beautiful artiste with that beautiful voice, Luella Melius, came from the stage of the Grand Opera to that of the Opera Comique last night and gave a performance of Rosina in the 'Barber of Seville' which the Paris public or as much of it as could find entrance, will wish repeated again and again. . . ."

1927-1928

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at

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IN OCTOBER

as Soloist with
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ORCHESTRA



Crowd waiting in rain at 2 o'clock in the afternoon at Opera Comique Box Office to purchase tickets for Melius' evening performance as Rosina in the Barber of Seville.

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NEW YORK NOVEMBER 17, 1927 No. 2484

Wanda Landowska proves that there's life in the
old harpsichord yet.

The North breezes blow the concert flood to its
fullest rush. And the critics supply the frosts.

Music is beautiful, but nevertheless there is such
a thing as making a concert program too long.

The shot that was heard 'round the world came
from America; and from America, too, comes the
jazz that is heard 'round the world.

Orpheus, torn to pieces by the ecstatic listeners,
has his modern counterpart in those musicians torn
to pieces by our dyspeptic critics.

Whiskers for doctors and long hair for pianists
now seem definitely relegated to the limbo of tradi-
tion and unsanitary barbarism, where they belong.

"Lortzing's operas had 542 performances in Ger-
many last season."—Exchange. Ha! ha! So far as
America is concerned, there is no such composer as
Lortzing.

Otto Kahn says that the Metropolitan Opera does
not make money. Somewhat, then, like the general
of antiquity, Mr. Kahn may well exclaim: "A few
more packed houses and we are ruined."

A great advantage in hearing a symphony concert
on the radio, lies in the fact that the listener is not
bothered by a regiment of late arrivals and early
leavers, a host of program rustlers, and a battalion
of coughers.

In this issue of the MUSICAL COURIER, a series of
articles called Fundamentals of Violin Playing, by
George Lehmann, make their beginning. These re-
flections and practical suggestions on violin playing,
should be of interest and value to those readers of the
MUSICAL COURIER who are acquainted with his pre-
vious contributions to this paper and remember them
as the writings of a deep thinking and exceptionally
well equipped musical educator and essayist. He
handles his topics with authority and is a literary
stylist of uncommon ability. Fundamentals will be

found to cover particularly well, many questions
that concern and perplex most players, teachers, and
students of the violin.

A New York tabloid prints a half column story
called: "Singing Hen Can Trill Grand Opera."
Why not, if a Kücken could write songs?

"Back to Wagner" seems to be the cry every-
where," remarks a Munich weekly. Why the cry?
In opera, the world never advanced beyond Wagner.

The possessors of a faulty technic stress the im-
portance of feeling, interpretation and temperament
—so do the good technicians; and the latter are of
the opinion that feeling resting on a substructure of
wrong notes is more or less of an absurdity if not a
tragedy.

At a meeting of the directors of the Chicago Musi-
cal College this past week, Myron D. Kinsey, assist-
ant manager of the school, was elected one of the
institution's directors. Mr. Kinsey has worked
assiduously since he was brought to the school by
Carl D. Kinsey, the general director.

The musical season is galloping steadily onward.
It is so far a good musical season, artistically and
financially. Those who are satisfied with it, largely
outnumber those who are not. For the MUSICAL
COURIER it is the best season in the almost fifty
years of the existence of this paper. Small wonder
that we look upon it as a good season.

On November 4, the Dayton Westminster Choir
sang at the Coliseum in St. Louis, Mo., to an audi-
ence of exactly 9,004 people. The clever local mana-
ger who was responsible for the advance publicity
given this concert, when asked what she did to get
this vast amount of publicity that the concert re-
ceived, said she "believed in three T's. Telegrams,
telephones, and Tell-a-woman."

The harmonica is useful in places other than the
streets, the back rooms of saloons and the forecastles
of ships. A Rushville, Ill., man uses the instrument
(according to the Telegram) for catching wolves.
He conceals tame animals in a haystack, and makes
them howl by playing on a harmonica, thus attracting
the wild wolves to traps laid about the haystack.
The trapper might get better results from the use
of the saxophone, whose tone carries much farther
than that of the honeycombed wind instrument.

Several of the critics on the daily newspaper criti-
cized Gatti-Casazza for presenting the new Ameri-
can tenor, Frederick Jagel, in Aida, which they
claimed was too heavy for him. The MUSICAL
COURIER is informed by reliable authority that it was
Mr. Jagel himself who chose Radames for his debut
because he had had his greatest success in that role in
Italy. The general manager kindly allowed the
young tenor to make his choice and, therefore, Mr.
Gatti should be absolved from censure.

Would Americans love symphony more, did they
love football less? It is a question that arises in
some thoughtful minds each year when the pigskin
balls go hurtling through the autumn air, hundreds
of thousands of enthusiasts gather in chilled and
cheering outdoor crowds, and newspapers give up
whole pages to descriptions and pictures of touch-
downs, punts, end runs, offside play, and massed
buckings of the line. By the way, our modest wagers
on the Army-Navy and Yale-Harvard games are
ready for takers. We prefer Army and Yale.

There is nothing like being an early bird. The
European Festivals Association announces that the
1928 Wagner-Mozart Festival season at Munich will
begin on July 26 and end August 30, with perform-
ances of Wagner works at the Prinzregenten Theater
and of Mozart operas at the more intimate Residenz
Theater. Besides the Ring cycle, Tristan und Isolde
and Parsifal, Lohengrin will be given with new scen-
ery, staging and lighting.

Jules Daiber, Steinway Hall, is the American rep-
resentative for this annual festival and announces
that he has tickets on hand for the convenience of
Americans who wish to visit the music or dramatic
festivals at Bayreuth, Salzburg, Stratford, Munich,
Heidelberg and Vienna. No official announcement
has come from Bayreuth, but it was authoritatively
stated last summer that the same repertoire—the
Ring, Tristan and Parsifal—would be repeated next
year, with no festival in 1929, when preparations
would take place for 1930. It was indicated that
Wagner festivals would take place at Bayreuth in
future in two out of every three years, with Parsifal
and the Ring as fixtures, and one other work chang-
ing with each pair of festivals.

AUDIOGRAPHIC MUSIC

A development in music that will prove im-
portant not only for the pleasure seeker and
through him to the general musical culture of
the country, but to the music teacher, student
and interpreter as well, has just been brought
to fruition by the Aeolian Company. It is called
Audiographic Music, and is an improvement on
the ordinary Duo-Art Music Roll to be used in
the recording piano.

A great many classical and modern composi-
tions have been issued in this new form, and a
long list of important names are added to them
as editors or annotators. They will soon be
placed on the market for general consumption,
and will fill a long felt want—a desire for some
sort of explanation of the music beyond merely
the title or opus number and the name of the
composer and the artist by whom the music has
been interpreted on the music roll.

Printed on the roll so as to be read while the
music is being played, Audiographic Music rolls
have details of the form of the piece and sug-
gestions of its possible meaning. There are also
rather extended paragraphs at the beginning of
the roll giving biographical and historical data,
a picture of the composer, and so on.

In order to understand what this will mean
as an asset to musical culture as well as to the
enjoyment the average listener derives from
musical performance, one must think back to
the mental state of the average man or woman
who will sit down to listen to music played by
a recording piano in the privacy of the home.
Here is tranquillity and peace, a love for music
—but, an active brain! The active brain, if it is
interested in musical technicalities, will find
fruit for thought in the music itself. If the
active brain is not interested in musical tech-
nicalities it will seek diversion beyond the
music. It is likely to become bored with the
music. The dream-state necessary to the con-
templation of music as music is difficult to at-
tain.

Audiographic Music tells the listener so
much, and makes the music so interesting, that
the average listener will find himself fully sat-
isfied with it. In a way the music ceases to be
merely music. The Audiograph furnishes pro-
gram notes, just as program notes are furnished
at a symphony concert. It does not furnish a
program where there is none, but it furnishes
material for thought, material that will draw the
mind away from mundane affairs and towards
the music.

Music is, if one may be permitted so to de-
scribe it, of two kinds. There is music that is
purely entertaining, passes in one ear and out
of the other, and is scarcely listened to—popu-
lar music, music for which a program is un-
thinkable and would be more or less ridiculous.
Often enough that sort of music is mere sound,
sound which can be listened to while one is
talking, while one is reading, while one is doing
any variety of things. It needs no interpreta-
tion—and gets none.

There is also the music of the serious and
classic writers. Real music, that must really be
listened to. But in listening to that sort of music
one often wonders what it means, why it was
written, what circumstances led to it, what the
composer had in mind when he wrote it, how
old he was at the time and what were the cir-
cumstances—and so on, and so forth. In other
words, properly to enjoy such music, to get the
mind properly centered upon it, one must strive
to some extent to get back into that mood that
led to its original conception, to feel as the com-
poser felt.

One is helped to that by the Audiograph. It
tells about the composer, it tells about the man-
uscript, about external conditions, about all sorts
of things that refer directly to that particular
composition.

Now one may have a dictionary of music in
the house, but to get detailed information from
such a dictionary about any particular composi-
tion is difficult, to say the least of it. Gener-
ally it means that one must read the entire
biographical sketch of the composer—and even
then one may be disappointed. The editors,
compilers and annotators of the Audiograph
have done all that work in advance. It is on the
music roll. One has but to read it and one will
know, actually, all that is to be known about
the music.

The value of such an offering to musical
pleasure and culture is obvious.

VARIATIONS

By the Editor-in-Chief

The MUSICAL COURIER is in receipt of many a queer communication during the course of a season, but one of the most unusual came to this paper recently from a naive individual who shall be nameless even though he signed his letter courageously. The missive reads as follows:

Dear Musical Courier:

Being a spiritualist, a few months ago the spirits of Enrico Caruso and of Jean de Reszke visited me and for some reason began developing my voice which is getting to be a tenor voice somewhat resembling that of Mr. Caruso.

On account of my limited means progress is slow and for the present I stopped on account of it being too tiresome to work as well as continuing this spiritual vocal development.

However, I would like to know if you in some way could provide me with the necessary funds for my living expenses, and I assure you that within one month's time I will be the possessor of a voice that will amaze you. I am willing to undergo any kind of examination you may subject me to and I shall agree to pay you back whatever you expended upon me as soon as able.

Hoping that you will investigate this matter,
I remain sincerely yours,

P. S. I am enclosing a poem given me by a spirit for your conviction.

We are sorry to say that the verses of ghostly inspiration (the spirit appears to be more literate than the medium) did not secure our conviction, or induce us to forward the desired funds. Unless someone else supplied them, "Mr. Caruso" will continue to enjoy his unrivalled posthumous fame. Here is the persuasive poem:

"The Voice," Given to Me by the Spirit of God

Hear a voice from the distance saying,
Awake, my son, arise today,
Thy burdens lift and carrying thy cross,
Be thou on thy way.

The way is steep and furrowed the road,
The place is drear, dangers abide,
Through mazes of life thou may be lost:
Forth, I am thy guide.

Alone and lonely thyself may find,
In darkness bemoaning thy plight,
Though shadows may cower thee, fear not,
For I am the light.

Punch, London, suggests that motor horns and hooters should be standardized as to pitch and a more melodious note adopted. Nothing is more irritating than an unmusical motorist who knocks his pedestrian down in D flat.

"No matter what it may sound like now," the revolutionary camp will tell you, "it will sound beautiful very shortly." That is true of only a few of the modernistic works, and some of those examples, in their day, were Strauss' Death and Transfiguration, Stravinsky's Petrouchka, and Schönberg's Verklärte Nacht.

George Gershwin is working on some new orchestral pieces, and as soon as he has finished with several musical comedy scores he is writing for early production he intends to steal a vacation in Europe, in order to complete the aforementioned symphonic compositions. Gershwin is one of those indefatigable creators to whom successful achievement serves but as an incentive toward further artistic effort.

In the Evening Post of November 12 is an excellent review by Robert A. Simon, of Charles Edward Russell's new book, The American Orchestra and Theodore Thomas. Mr. Simon calls attention to the fact that the Russell biography brushes only lightly upon the influence which Dr. Leopold Damrosch, "Thomas's great rival," exerted upon American musical taste. It seems deplorable that the ancient animosities between the two gifted leaders and their followers should be brought into the open again, both because of Mr. Russell's omission, and Walter Damrosch's recent written allusions to the conductorial battles of half a century or so ago. The present generation is ignorant of the whole affair, and cares nothing about it. Both Thomas and Leopold Damrosch were early laborers in the vineyard of American musical culture, and for the fine fruit that ripened ultimately credit may be fairly divided between the two. As a matter of fact, personal rivalry amongst conductors, and its resultant spinning of intrigue, may be noted by even the least keen of musical observers, in this very season of 1927-28, in New York. Mr. Russell should know that; Walter Damrosch does know it. Why, therefore, dwell on such hap-

penings in the musical dark ages of this city, as something unusual, monstrous, and reprehensible? Thomas and Leopold Damrosch merely began the contest between conductors; our other knights of the baton have been tilting ever since that period. The inside history of orchestras and conductors in New York would make amazing and vivid reading. It never will be written, of course. Furthermore, it should not be written. Why should the public see what makes the wheels go round, and who throws the monkey-wrench into them from time to time?

Mary Garden, the vocalist, and Ruth Elder, the aviatrix, arrived in New York last week from Europe at the same time. Ruth, however, had the parade, and the press prominence. Mary missed a great chance. She should have furnished the newspapers with pictures of herself, in Eve's costume, sun-bathing at Monte Carlo—as described here a few seasons ago by cabling reporters who evidently peeped.

Grete Stückgold, the new German soprano at the Metropolitan, has her own notions of some of the operatic tempos. After she had differed with the conductor's stick in several passages at a recent Aida performance, one of the lobby wags said: "She's a two-time mama."

Wagner not only admired Bellini's Norma, but also flattered it sincerely by copying from it the famous descending violin passages which accompany the main theme of his overture for Tannhäuser. The current revival of Norma, at the Metropolitan, is interesting for that and for other reasons. It demonstrates again eloquently how far away we have advanced from the intolerable recitative, and what our modern orchestral operatic scores accomplish beyond furnishing oompah-oompah accompaniments for the singers. And last but not least, the soprano part in Bellini's work is replete with vocal difficulties, in style and technic, which Rosa Ponselle conquers with amazing, triumphal command. Here is an American opera singer who has reached within hailing distance of the top of her profession. And she has done it not by way of hurling salvos of tone and gaining the easy applause of the groundlings, but through incessant study and intelligent application of the finer graces of operatic song in its highest estate. To her has come the revelation of the meaning of style, and of the expression of emotion through the modulation of tone. Her greater career began with her remarkable performance in La Vestale, and she has taken another long step forward with her finished singing and noble impersonation of the role of Norma. Miss Ponselle still is a young woman, and some of her admirers hope that before long she will cast ambitious eyes toward some of the Wagner soprano parts, and decide that they are suitable for her vocal quality and strength. Nordica and Lehmann began as singers of the lightest kinds of operas, and wound up as Brünnhilde and Isolde. Parnassus beckons to Rosa Ponselle.

"For a year or two I am going to whittle," announces President Coolidge. We were afraid he might have said "whistle." A friend who heard the President join softly in the singing of The Star Spangled Banner on one occasion, tells us that the Chief Executive performed hardly one note in tune.

"If ever there is to be a tenth muse," J. P. F. informs our readers, "one may expect her to be claimed by the camps of opera singing and of orchestral conducting—to say nothing of the percussing cohorts of jazz."

Joseph Szigeti, the scholarly violinist, asks if there is any excuse for 20 per cent. of the concerts given here now. He has his figures mixed. The twenty per cent. are all right, but the eighty per cent. come under strong suspicion.

The old time politician once told his young followers, "Claim everything." Here comes Edgar Varese, and announces that the International Composers' Guild will give no more concerts in New York, because:

"When in 1921, with a group of friends, I founded the International Composers' Guild, there was an imperative need for such an organization, the American musical public having been kept in practically total ignorance of the music of its own time.

"The reception our concerts enjoyed, the interest shown by the growing public which followed and supported them

proved the vitality of our enterprise and was our efforts' desired recompense.

"This happy condition frees the International Composers' Guild of the responsibility which it undertook in the name of all the young composers of today. For the moment it sees no need for continuing its concerts."

Let Mr. Varese's explanation be accepted. Only a limited number of concertgoers will miss those vivid programs of the I. C. G. which some of us used to approach with hopeful prayer and leave with deep damnation. It remains for the statisticians to record that hardly any of the works presented by the Guild ever were repeated anywhere else.

What, by the way, suggests itself to the progressively musical Varese, to say to the bright Bishop of Ripon, who gives it as his opinion that "We could get on very much more happily if aviation, wireless, television, and the like, were advanced no further than at present?"

Someone in our office remarked that, "All operas are too long." What a libel on Meistersinger and Götterdämmerung, which, when given without cuts, require only a short five hours or so for performance.

We are in receipt of the attached cutting communication:

Comm. Editore Hairiations:

Wot's this I heara about da scheme to unita da MUSICAL COURIER and da Barber's Guide? I lika da idea fine for I, a tenore, maka my mon' in the nights with my razor. Gooda idea, to make one music paper every week out of da Barber's Guide and da MUSICAL COURIER!

Bravo, Signor Editore!

ANTONIO SHAVATORE,
Master Barber, Garibaldi Local.
Tenore Robusto.

P. S. My father he is plumber, my brother he is also burglar. Why not you make musical-barber's-plumber's paper all in one? Oho, Signor Editore, you thinka you fool me—I know you do this very thing now! Why not you calla your column "Musical Pipes of Pan" to pleasa da plumbers?

ANTONIO.

Our correspondent is more witty than wise. He confuses us with another musical weekly that has tonsorial journalistic affiliations. The MUSICAL COURIER is the only paper published by The Musical Courier Company.

A party of fashionable persons entered a box at the Metropolitan just before the first act finale. The hostess glared at her husband, who in turn glanced at the gold timepiece on his wrist. "Pardon me, my dear," he whispered entreatingly, "I forgot that my watch is twenty minutes fast."

Current novelties at the Metropolitan: Korngold's Violanta, and Jeritza's new gowns in Tosca.

The Westinghouse electrical firm has perfected a mechanical, automatic man. That is nothing new. We have encountered him many times, giving piano recitals in New York.

"Is Music Moral?" asks a musical magazine writer. That is an old question which was solved long ago. By general consent, music itself is believed to be moral, and that is somewhat unfortunate for the art, because if the contrary were the case, everybody would go in enthusiastically for music.

There are two distinct musical camps—the modernists and the standpatters. Each considers itself the musical intelligentsia. As a matter of fact, the real intelligentsia are those persons who understand and like the best examples in both schools.

Proficiency in music—a degree of knowledge which the master ever despairs of attaining, and which the fledgeling conservatory graduate feels certain he already possesses.

An old time musical modernist was Hans George Nägeli (1773-1836) who attacked Mozart's Jupiter Symphony, because of what he called its "well defined and long lived melody."

Pianists with technique do not play any better than pianists with technic.

The London Daily Mail asks: "May a London student sing with the windows open?" From this distance we shout with all our lung power, "No."

LEONARD LIEBLING.

GOOD SENSE!

According to the London Musical News and Herald wisdom comes from the London Board of Education, which offers suggestions on the choice of subjects taken in schools and remarks that under certain circumstances it is wise to omit the subject altogether. The reason is that, in some schools, there may be no teacher capable of dealing adequately with some particular subject, in which case it will be better to omit the subject rather than to teach it badly or half-heartedly—"a teacher, for example, who has little taste for or knowledge of music, will produce no results of any value and may easily do actual harm."

This is true all through music, in private as well as public teaching. All sorts of plans have been devised to correct this evil in America, but without appreciable result. Our country is still crowded with teachers who teach music badly and half-heartedly, indigent females whose men-folk fail to provide them either with adequate education or adequate income. For many of them teaching is merely a stop-gap to tide them over the time occupied in seeking a "meal-ticket," and they teach music because music is the only subject wherein one can "get by" without any knowledge whatever.

But the "actual harm" referred to by the Board of Education refers solely to children's voices where singing is badly taught in the schools. One doubts if the piano or violin teacher in America does any real harm except, perhaps, by giving children a distaste for music. The ignorant "neighborhood teacher"—and every American neighborhood has a few—no doubt obtains money under false pretenses, but that is, after all, no great harm.

One may say that this ignorant teacher—teaching often at the rate of a few cents a lesson—takes money out of the pockets of real professionals. But that is to be doubted. Children of the sort who patronize the neighborhood teacher (this sort of neighborhood teacher) could pay no more than they do, and could not go long distances to real teachers' studios. These teachers are like everything else "local" in poor neighborhoods—poor, like the neighborhoods. Escape from them is as difficult as escape from the neighborhoods. And, after all, is not a little music badly given better than no music at all? When a family buys a piano or some other musical instrument for the children, it cannot generally go to much additional expense for teaching. The local teacher has to suffice. The children who have talent are soon discovered and adequate teaching provided, and the others? . . . What do they matter anyway!

CLEVELAND'S MUSIC WEEK

The Cleveland, Ohio, Music Week, held recently, was a distinct success, and should serve as an encouragement to those cities which have not yet taken up the idea of specializing for seven successive days each year in the tonal art and its allied industries. The Cleveland Musical Association, sponsoring the movement there, arranged fine programs and an unusually practical general working scheme. There was special music in the churches; artist concerts took place at three large auditoriums; the radio broadcasting took pains to make its tonal contributions of a high type; music in the public schools expressed itself through concerts given there; the Cleveland Orchestra, under Sokoloff, held one of its regular symphony concerts, and also a "Pop," and a Young People's program; the New York Philharmonic, with Mengelberg, paid Cleveland a visit; Edwin Arthur Kraft, organist, several choral bodies, and soloists, united in a Gala Concert. All the telephone companies, department and other stores, civic bodies, hotels, railway companies, theaters, men's and women's clubs, the Y. M. C. A., cooperated in helping the Music Week activities. The Museum of Art arranged special exhibits. It is such combined effort based on the deep realization of the cultural civic value of good music, that ultimately will eventuate all over our land and place the art properly in the estimation of every American, many of whom still regard it as a luxury for the few, an exotic, and an affectation or a fad for highbrows. That viewpoint is changing rapidly, however, and such a Music Week as the one held in Cleveland is a potent influence toward the much desired end.

WHAT IS THE MATTER?

Lest New Yorkers imagine that all the important lyrical delights are confined to their Metropolitan, it is well to emphasize the fact that performances are blazing brilliantly just now, also at the Civic Opera of Chicago. The organization possesses an assemblage of first class singers, a representative repertoire, an excellent orchestra and chorus, and a conductor,

Giorgio Polacco, who ranks with the best of the brigade that keeps singers from riding rough shod over the music and the tempos.

Opera in Chicago is a highly artistic institution, and it should have the encouragement and admiration of all Americans, who would have to feel heartily ashamed if New York were our only city with permanent grand opera on the most dignified scale.

Nearly every fair-sized city in Italy has its local opera season; likewise Germany; likewise Austria. Why shall America come limping after?

Our dearth of opera companies is lamentable. We have the singers, we have the theaters, we have the money. What is the matter with us?

AN EXCELLENT CHOICE

Leon Sametini's election to the vice-presidency of the Chicago Musical College is a progressive move on the part of the directors of the institution of which Herbert Witherspoon is president and Myron D. Kinsey manager. With a brilliant record as violin soloist, concertmaster and teacher, Mr. Sametini is an authoritative figure in the violin world, and his ripe experience in matters musical cannot fail to be of great value in shaping the present and future policy of the institution of which he is now one of the executive heads. Many of the eminent teacher's graduate students are promulgating his methods in various parts of the United States and Europe, a fact which cannot but redound to the credit and material benefit of their Chicago alma mater. The choice of Mr. Sametini as vice-president culminates his connection of fifteen years with the institution—years of unqualified success as head of the violin department.

DESERVED SUCCESS

After scoring a tremendous success before an enormous audience in the Coliseum at St. Louis on November 4, the Westminster Choir of Dayton, Ohio, duplicated the feat in Washington, D. C. The choir is on a tour which takes it as far South as North Carolina and to the Atlantic seaboard. European appearances have been arranged for later dates. The rapid rise of the Dayton choir is due largely to the thorough schooling received by its members. At the Westminster Choir School there are classes in theory, history of music, psychology, English,

TUNING IN WITH EUROPE

If London is not the musical center of Europe it certainly is its favorite half-way house. Musicians come and go in constant cross currents—from or to America, from or to Australia, running over from the continent for a variety of reasons. Some come to give concerts, some to make records, some to get their violins repaired or trade them in for new old ones. A certain little shop on Bond Street seems to possess a magnetism that extends to the four corners of the earth.

Just now the city seems to be a Mecca for pianists. Pachmann, Bachaus, Gieseking, Rubinstein, Levitzki, Myra Hess, Cortot are all here, giving, or about to give, recitals. Rachmaninoff, barely escaping the danger of an engagement, has just slipped off on the Leviathan, and Percy Grainger left still more stealthily on the Republic. Harold Bauer spent a few hours here on a record dash from Scotland to Spain.

Rachmaninoff, taciturn as usual, just managed to confide to us the fact that his latest two works, the fourth concerto and the Russian part songs with orchestra, were being printed in Paris. They are not entirely new to America, for Rachmaninoff performed them in New York, under Stokowski, "with-out success," as he says. Some critic or other said it was his Waterloo. "Does it make you sad?" we asked him. He replied in the negative. If any modern compositions make Rachmaninoff sad, they are not his own.

Levitzki we met at Paganini's, still, as in the old days, the haunt of melomaniacs. Highly delighted with his London success, he was off to Germany, Scandinavia and Spain to succeed some more. In another corner sat Albert Coates, off to Madrid to do opera by royal command.

Bachaus has come back from Australia, where they still demand Beethoven and more Beethoven. So he thought he'd try it here, playing four sonatas in one afternoon. It worked. Gieseking is beginning

hymnology, voice teaching, public speaking, conducting, harmonic analysis, counterpoint, religious education, Bible, and orchestra organization and understanding. Members of the school must pass satisfactorily in personality and leadership, as well as in all those studies which unite to make thorough musicians. Another important factor in the excellence and success of the choir is Mr. Williamson, the extraordinarily gifted leader of the organization.

PLAYING WITHOUT NOTES

Hans von Bülow, famous pianist and conductor of the latter half of the nineteenth century, introduced the custom of playing and conducting public performances from memory. At the present time practically all instrumental soloists, most singers and some orchestral conductors dispense with the notes in their performances; chamber music is still played from notes, for the obvious reason that it would be dangerous for an ensemble to depend upon the accuracy and reliability of the memory of each individual member. Some years ago the late Theodore Spiering and a lady pianist from Germany played the Kreutzer Sonata of Beethoven at a London recital. It was a pleasure to see no music on either piano or violin stand, and no hurried flipping over of leaves with the resultant tempo irregularities. At another performance of the same work by two prominent artists the same season there were four people on the stage, as both violinist and pianist needed the assistance of a page-turner. The man who turned for the violinist sat down between "turns," and bobbed up at each psychological moment, which was very disturbing to the audience. At another London recital a pianist who was playing without notes suddenly forgot what came next. Nothing daunted, he left the piano, went off the stage, returning with the score in his hand. He sat down and finished the composition triumphantly.

PORCO A PORCO

A Perth (Scotland) newspaper says that the city has a Hebrew, "who is so religiously conscientious that he won't let his children study Shakespeare. He says the plays were really written by Bacon!"

No doubt the same gentleman wouldn't permit his youngsters to listen to the piano playing of Ham-bour.

to celebrate Schubert, and brought the house down with the B-flat major sonata. This, by the way, is the third Schubert sonata heard here within a short time, Myra Hess playing the A-major and a young man from Germany the D-major sonata. This composer is looking up.

Cortot we did not see, but we saw a little paragraph about him that made us forgive much. "What dismays me about modern music," he is quoted as saying, "is that the adjective we hear most often applied to it is 'amusing'!" He surprised his interviewer by calling Stravinsky the outstanding genius among modern composers; a genius who "holds you in an iron grip. Rather than bend my individuality I prefer not to play him—much."

Cortot, by the way, has played in the Albert Hall—a strange anomaly, for the Albert Hall holds 10,000. "I have always refused to play there," he said, "but I could not refuse when I was asked to join that great artist, Elena Gerhardt. Yes! that we should be on the same platform, surely that is the spirit of Locarno." A graceful excuse, at any rate.

As for Pachmann, now eighty-two, he is racing through the provinces giving one concert a day and feeling sick when he misses one. He put in a Sunday in London, in order to inaugurate the latest drive for a "Brighter London" by playing the first "after dinner recital" at the May Fair Hotel. These recitals are the inspiration of Sir Francis Towle, the proprietor of said hotel. He charges his guests \$7.50 for their Sunday dinner and then throws them a musical headliner by way of dessert. "Pearls before"—a certain great composer would have said. The post-prandial Philistines didn't phase Vladimir one bit. He told them who is the greatest interpreter of Chopin—the only one, in fact. And before playing he gave them a scene-shifting exhibition that was better than any cabaret they could have seen. And anyway they couldn't see a real cabaret on a Sunday. Thanks to Pachmann one London Sunday was less deadly to a privileged few. Will those to follow him—Kreisler, Gerhardt, McCormack, etc.—succeed as well?

"Music as an Aid to Politics" headlines a London daily. Shouldn't it be vice versa? C. S.

WHAT THE JURY THINKS

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Leon Sampaix, November 2

HERALD
He could set forth fine points of shading . . . the impression was one of delicacy and nuance.

TIMES
There were poise and clarity in his exposition of the purely musical content of a Chopin Ballade.

Gertrude Bonime, November 2

TELEGRAM
She proved herself a charming, sensitive and most enjoyable pianist.

TIMES
Her swift, crisp touch-and-go in Beethoven's thirty-two variations also gave pleasure.

POST
Artistry of no uncertain merit . . . clarity, singing quality and rhythm that was above the average.

TELEGRAM
The mighty variations in C minor—one of Beethoven's noblest compositions for the piano.

WORLD
He has technique, but little else . . . emotionless . . . no more color—not as much in fact as . . . in mist superimposed upon a fog.

WORLD
Any one in the audience who shut his eyes might have thought some unfeeling soul was pumping a piano.

EVERING WORLD
 . . . attempted an elaborate program and achieved mostly sound.

WORLD
Beethoven's interminable variations were performed energetically, as though she were trying her best to keep the audience from going to sleep. . . .

SUN
 . . . a pianist of no distinctive gifts. Her finger work is frequently heavy and her style without much regard for coloring.

WORLD
Beethoven's interminable variations. . . .

Grete Stueckgold, November 2

WORLD
 . . . a neat, slim Eva, moving about the stage with a charm and naturalness commonly supposed to flourish only in the home.

AMERICAN
She was winsome and arch as the romantic Wagnerian flapper, Eva.

HERALD
 . . . This young woman has the knack of characterization.

TIMES
 . . . She is a plausible if a little over-kittenish Eva on the stage.

TIMES
Her Eva of the first two acts had no very distinctive or eloquent characterization.

TIMES
 . . . no very distinctive or eloquent characterization.

Yolanda Mero (N. Y. Symphony), November 3

AMERICAN
In her Hungarian Caprice, Mme. Mero cleverly used motives of contrasting types, lyric rhapsodic, melancholic, terpsichorean. She has balanced and climaxed them with decided musical skill, with much resource in harmony and counterpoint, and, of course, with loving regard for the technical possibilities of the piano.

WORLD
The eminent pianist was acclaimed both for her creative and interpretative gifts.

TIMES
When the piano was used as a solo instrument, however, Mme. Mero's Hungarian music became a jingle-jangle which might come from a nickelodeon rather than from the chaste stage of Carnegie Hall. In its extravagant ornamentation and its downright cheapness this music seemed incredible except that Mme. Mero might have been expressing the glittering tinsel and the loud meriment of a traveling carousel.

TIMES
One was not sure whether the applause was for Mme. Mero's playing, for her having entered the limited ranks of women composers, or for her composition.

Saminsky Symphony, November 3

(Played by N. Y. Symphony Orchestra)

POST
The composition is indeed very interesting, and at times its beauty rises to great heights.

TELEGRAM
 . . . loved and sung. There is little evidence in the contemporary Russian's opus that he did much of either, nor does he seem to have given ear unto the sirens.

Corinne Mar, November 4

TELEGRAM
 . . . the possessor of a clear, fresh soprano, which she used with skill and rare musical feeling. . . .

EVERING WORLD
 . . . a meagre endowment. Her voice at best was thin and cold, the diction was faulty and she was inclined to sentimentalize.

Myra Mortimer, November 7

EVERING WORLD
 . . . many admirable qualities, being ample in volume, rich and sonorous.

HERALD
She has what might be called a "calm" contralto. It is unexpected, not very emotional. . . .

WORLD
Her voice seemed weighted with lead . . . her tones sometimes gave the impression of trying to fit a square peg in a round hole.

EVERING WORLD
 . . . the singer was in her element, and merited the cordial outburst of applause she received.

JOURNAL
 . . . she is not, as yet, able to move her public very deeply.

Constance Wardle, November 7

TIMES
Miss Wardle a fine artist. . . . Shows unusual abilities as interpreter of Schubert Lieder.

TIMES
Her voice is fresh, limpid and expressive, and it has ample power.

TIMES
 . . . a fine artist.

WORLD
Some day she will be more of a concert artist than at present.

SUN
Miss Wardle's voice . . . is small and lacks color.

EVERING WORLD
 . . . it cannot be said that this is an important talent.

Robert Steel, November 7

TIMES
 . . . his voice combining natural sweetness and power. . . .

HERALD
 . . . showed himself to be an artist of intelligence and expressive capacity. . . .

TELEGRAM
 . . . Sang with a tone that sounded as if swathed in cotton wool. . . .

TELEGRAM
 . . . without exhibiting any far-reaching versatility or interpretative scope.

Povla Friish, November 7

TIMES
Mme. Friish has a voice of natural warmth and power.

TELEGRAM
Povla Friish at top of form. . . .

SUN
Mme. Friish . . . possesses an uncertain voice, none too well placed.

SUN
Breath control at times sorely inadequate . . . harsh wavering of the voice.

Quartet by Leopold Mannes, November 8

(Played by Flonzaleys)

HERALD
The work . . . is well formed and is written with notable skill, well balanced and grateful. . . .

AMERICAN
Altogether the quartet proved worthy of its performers. . . .

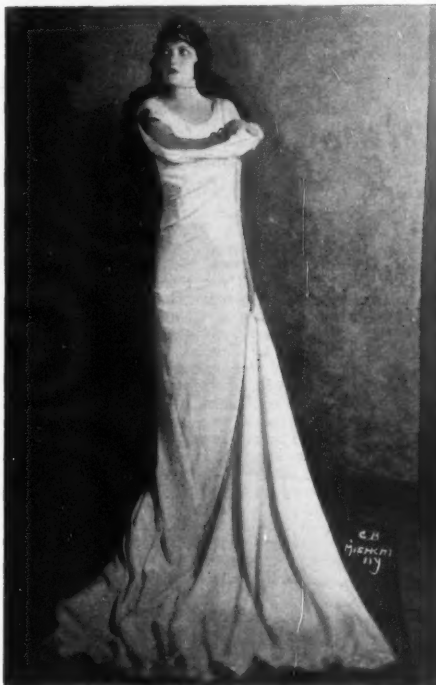
WORLD
The Flonzaley Quartet did its polished best . . . but Mr. Mannes remained mediocre to the last.

WORLD
 . . . did its polished best . . . but Mr. Mannes remained mediocre to the last.

METROPOLITAN OPERA

(Continued from page 5)

volume and power, yet one that sings bel canto, and possesses a flexibility for coloratura ornamentations. Perhaps that is why Norma has lain so long on the Metropolitan

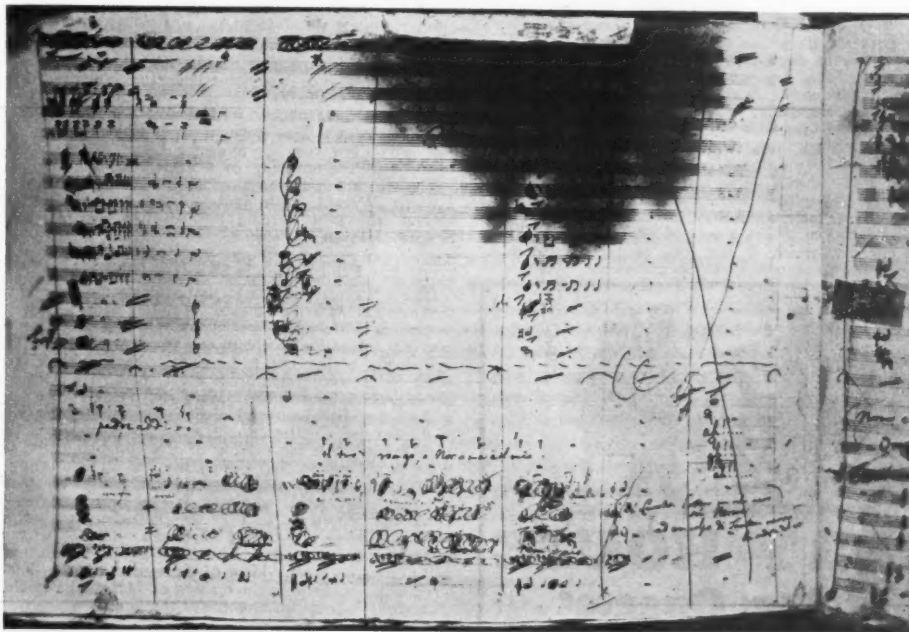


ROSA PONSELLE AS NORMA

shelves. Mr. Gatti probably was waiting for a soprano who would be ideally suited to the opera. Rosa Ponselle is she.

PONSELLE IDEAL IN THE ROLE

Even Bellini would have been delighted with this singer of his opera. Lehmann was over forty, as we have said, when she introduced her Norma to New York. To many it was a Teutonic Druid priestess. Rosa Ponselle is scarcely thirty, and in this role the young American of Italian parentage scores undoubtedly the greatest triumph of her career



A PAGE FROM THE ORIGINAL MANUSCRIPT OF NORMA.

At first glance, the accompanying portion of music might be anything, even a Chinese puzzle. In reality, however, it is a photograph made by no less a person than Maestro Tullio Serafin, from the original manuscript of Bellini's Norma in Rome, showing how the composer had first intended to finish the opera. The impresario objected to its abruptness and to please him Bellini added the bars which were always used in its performance after that. Maestro Serafin conducted Norma at the Metropolitan at its revival after some thirty-odd years in which it had not been heard at the Broadway house.

NEWS FLASHES

Morgana Well Received in Minneapolis

(Special telegram to the Musical Courier)

Minneapolis, Minn.—Nina Morgana scored a tremendous success as soloist at the concert given in the huge new auditorium under the auspices of the Minnesota Educational Association by the Apollo Club Male Chorus. She received many floral tributes, and both she and her accompanist, Alice Vaiden, were highly complimented by the chorus members and by President Hunter and Chairman Bland. The following evening Miss Morgana sang at the regular Apollo Club concert held in the old auditorium. The soprano left Minneapolis directly after this concert in order to be in Los Angeles for her appearance at the Auditorium on November 17.

L. J.

Dayton Choir Engaged for Holland

(By special telegram to the Musical Courier)

Washington.—De Koos heard the Dayton Choir here and at once engaged it for a tour of Holland, France, Belgium, Germany, Czechoslovakia and Switzerland in 1929.—M. H. Hanson.

of ten short years. Looking like a veritable young priestess in her slenderness and grace of movement, she sings as an angel—if that phrase can be used. Several in the audience who had heard Lehmann in her heyday, in no mincing words claimed Rosa Ponselle the superior of Lehmann. Never perhaps, has the Casta Diva been more superbly sung, than with that ever flowing molten tone of Ponselle. The long phrases were beautifully sustained with a purity of tone that was remarkable, and the coloratura work was accurate and brilliant. The singer rose to magnificent heights again in the third act, her acting being so realistic as to bring tears to some eyes in the scene where, torn by emotion, she decides to kill her children—with her great love for them finally conquering this resolve. In this scene Ponselle was truly great, and it will long stand out as the big moment of the opera. Her scenes with Adalgisa were powerfully executed, and the voices blended extremely well. Ponselle has found her master role, and we feel confident that she may easily make it quite her own.

TELVA THE ADALGESIA

The role of Adalgisia was entrusted to another American ("The Americans Come"), Marion Telva, who made an excellent impression. Her solo in the first act and her scene with Pollione were well done, and she shared in the audience's favor, especially following the big scene with Ponselle. In good voice, Telva sang with nobility of style; and we might add that she proved worthy of the honor of reviving this role alongside the Norma of Ponselle.

LAURI-VOLPI SCORES

Giacomo Lauri-Volpi was Pollione, and made one think of him as the dashing young Roman who played fast and furiously with the hearts of the Druid priestesses. The role lies admirably well within his far reaching voice, and he sang with telling fervor. His opening aria was finely done, and although the role is limited, he made the most of every opportunity. Lauri-Volpi was wildly applauded after his solos with a few "Bises" from the standees, intermingled.

Ezio Pinza's excellent bass voice was heard in the part of Oroveso, and Minnie Egner was a sympathetic figure

(Continued on page 37)

Mrs. Wood STEWART

VOCAL TEACHER

Member of Faculty of Institute of Musical Art
Private Studio Tuesdays and Fridays, Room 120, Carnegie
Hall, N. Y. Write only for appointment

MUSIC ^{AND} THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

THE MARK STRAND

At the Mark Strand this week Nathaniel Shilkret presents another of his unusual programs. Variety there is aplenty and the color schemes are artistically carried out. Moreover, the musical offerings are such as to delight everyone. There is no gainsaying the fact that Mr. Shilkret has a closet full of originality, and each week he seems to be trotting out new ideas that certainly meet with the approval of the huge audiences. These are the sort of programs Broadway likes.

To begin with, Shilkret and his Augmented Victor Salon Orchestra give four musical presentations of intimate episodes in the lives of famous composers that inspired their never-to-be-forgotten melodies. First comes the Liszt Polo-



SOFIA DEL CAMPO,

South American soprano, who is singing this week with much success at the Strand Theater with Nat Shilkret's Victor Salon Orchestra. (Manuel Freres photo)

naise, with the orchestra and entire ensemble participating. Then follows Beethoven's Moonlight Sonata, in which George Halprin, pianist, Helena Lanvin and chorus take part. Chopin's Minute Waltz has the assistance of George Ali, as the dog, and the entire ensemble again appears for the Tchaikowsky "1812" overture. A program note states that "the square piano used in this presentation was the first instrument manufactured in this country by Henry Englehard Steinway, now Steinway & Sons. It was made in 1854." The story of the music is told on the screen and the general effect of the whole is delightful.

Sofia del Campo, a Victor recording artist, contributes two songs that are well sung and warmly received. They were Gounod's Mirelle and M'Arline's Nightingale, both beautiful numbers, and her interpretation of both is excellent. "The Eight Cocktails"—in other words eight attractive girls who have been so thoroughly trained that their movements are as one—again arouse thunderous applause. As previously stated in these reviews, they alone are worth the price of admission. And then Ukulele Ike! And who hasn't seen and heard Cliff Edwards in the Follies or elsewhere has missed something. Then comes Shilkret's weekly novelty arrangement, this time the popular number, Blue Heaven, played by the orchestra and sung by Tom Moore and the Misses O'Neill, Berne and Lanvin. It is well presented and at the opening performance the audience showed its pleasure in no uncertain terms.

All this, however, is but a sort of prelude for Shilkret's feature offering, which as the final of the presentations,

takes the house by storm. It is called "Shufflin' the Deck." In turn the king, queen, jacks and other familiar card figures are revealed, and finally the entire poker deck, each colored chip containing girls, and piled up in massive fashion about the stage. Any card fiend has but to close his eyes and magnify the familiar poker game several hundred times and he can get some idea of the picture; but he has to see it to get the full effect of the beautiful coloring and unusual way it is put on.

The picture? It is Breakfast at Sunrise, starring Constance Talmadge, but by no means deserving a place on a program so excellent otherwise. The Topical Review is a great deal more interesting.

THE PALACE

"The Miracle Woman," Fanny Ward, some sixty-odd years young, is a good tonic for any woman—or man for that matter. Miss Ward, who is appearing at the Palace this week, is a living example of the saying: "You're as young as you feel." Perhaps, because she feels and acts young, Fanny Ward looks and is young! Moreover, after she has dazzled the eye with her appearance and charm of manner, Miss Ward sings two songs, especially written for her: Flapper Fannie and Grandma Blues by Marion Sunshine and Arabella from the pen of Neville Flesson. She doesn't pretend to have a voice like some of the others on the bill, but she puts over her songs with her personality. She even does a few graceful steps and we are sure she could make a pretty good showing with the Charleston.

Those other screen favorites, the Duncan Sisters, who have fairly good voices and use them cleverly, are entertaining with a number of songs. Theirs, too, is a case of radiant personality, along with talent—and they were well received. The Jack Hedley Trio opens with an entertaining and novel act, followed by Cardini, a clever slight-of-hand artist, with a number of new tricks. Gaston and Andree's act starts off poorly but improves toward the end when it is still pretty poor. George Austin Moore gives some Southern songs and tells some stories, winning a certain favor from the audience. The act is slow-moving and not what would be called up-to-date, but it goes over. Renie Riano, assisted by Lucien LaRiver and Alvina Zolle, is a scream with her flexible long legs, and her comedy. Other acts include Johnnie Berkes, assisted by Virginia Sully, La Fleur and Portia. And let us add that this week the Topics of the Day are really funny, which is not always the case. Ben Roberts wields his baton as usual and performs his part of the program with savoir faire.

ROXY'S

A Festival of Bagdad is one of the features of the program at Roxy's this week, and a magnificent production it is, too, insofar as the scenic setting and costumes are concerned. The Roxy Symphony Orchestra, chorus, ballet corps, Russell E. Markert's Sixteen American Rockets, soloists and specialty dancers all collaborated in making the offering colorful and enjoyable. Prior to the rising of the curtain, Oriental water carriers, dancers and vocal soloists appear on the circular staircases in the boxes on the right and left of the stage and add atmosphere to the presentation. In addition to a Festival of Bagdad, there is an excellent group of diversissements. The Russian Cathedral Choir sings several numbers a capella and with a fine sense of shading. Their final offering is given a humorous touch by M. Vodnoy. Maria Gambarelli, looking charming as usual, dances with skill and grace to the beautiful strains of Drigo's Valse Bluette. The diversissements conclude with a novelty entitled Dance of the Skeletons, rendered by Mr. Markert's American Rockets. The costumes and lighting effects in this number are unique and the dancing is realistic. Another musical feature which is of interest is the playing of the fourth movement of Rimsky-Korsakoff's Scheherazade by the orchestra of 110 pieces under the direction of Erno Rapee. The orchestra also is to be commended for the excellent accompaniment it furnishes for the news reel, which includes a Movietone of Ruth Elder's return to the city and a few remarks made by Lloyd George upon the occasion of the unveiling of a monument.

The feature picture is excellent entertainment. It is 2 Girls Wanted, with Janet Gaynor, a talented young actress who won stardom through her fine portrayal in Seventh Heaven.

FIFTY-FIFTH STREET CINEMA

Gloria Swanson is put to the bitter test of a revival at the raftered little art theater on Fifty-fifth Street. The picture is Male and Female, and since it is taken from Barrie's Admirable Crichton, one wonders what that kindly and elusive author said to himself, or those within hearing, when he received word from the front at Hollywood that his play had been dubbed Male and Female; perhaps he wished they had bestowed upon it the more graceful title of Ladies and Gentlemen. Miss Swanson has developed to such extent since the making of the film that there seems little to say except that the picture has its interesting moments, and that her performance has a few clever touches; but she is not nearly so clever as one finds her now. Revivals have one good feature: they still the prattling movie goer who loves to tell that films today are not what they were a few years ago. There are a few pictures which will always be great. Most of these are Griffith's, but Mr. Griffith had no hand in the making of Male and Female. A characteristic program surrounded the film.

THE CAPITOL

It is quite the fashion among motion picture reviewers to list "the best ten films" of the year every twelve months. The Garden of Allah will be one of the ten, without doubt. It comes, this reenacted version of Robert Hichen's tragedy, from the uniquely turned mind of Rex Ingram. This alone

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CAPITOL

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"IN OLD KENTUCKY"

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WAGNER PROGRAM
ROXY SYMPHONY
ORCHESTRA of 110
Erno Rapee, Conductor

places it in line for consideration among the "best ten." There must be those who see in films more than the actual print which is reeled and rereeled at one theater and then another. They are the ones who see the many little things which make a great whole, and they are the ones to whom Ingram becomes rather a magician with action, an artist with lighting and sets, a genius in his own field. Ingram's genius finds a playground in The Garden of Allah. It peers through the surface of circumstances, and in his film we have the very spirit of the story. Every motion springs from the deep and tragic well of conflict which buffets his characters to an ecstatic happiness, to an engulfing loneliness. It is all so beautifully simple—and great in its simplicity. Ivan Petrovitch's performance of Boris is touching and moves with the tide of the story so that he and it are one. Alice Terry is hauntingly lovely.

Vincent Lopez is on the bill to say "Hello Everybody," and play a tune or two, and there are the Happiness Boys themselves, and the Chester Hale girls and a Ziegfeldesque set to top off the novelties. Tchaikowsky's Marche Slav is the orchestra's good share on one of the Capitol's best bills.

HIPPODROME

The Hippodrome last week offered an amusing, entertaining bill. The Harvester, a lovely story by Gene Stratton-Porter, featured two talented stars in Orville Caldwell and Natalie Kingston, who would please the most severe critic. Jim Harkins and his playmate, Marion, nearly upset the audience with their side-splitting act, The Family Ford. There must have been a lot of aching sides in the orchestra and balcony when Jim and his cast got through with their antics. Eddie Jerome and Bill Ryan, Arthur Corey in a unique dance act, Lillian Fitzgerald, a clever little artist, and Harold Leonard and his orchestra completed the bill.

Women's Wares, starring Evelyn Brent and Bert Lytell, is the photoplay at The Hippodrome this week. This is a sparklingly humorous little sketch of the evolution and reformation of a gold-digger, replete with risqué situations verging on real melodrama. The vaudeville bill presents Reed and Duthers, a fancy pair of heel-and-toe steppers who also essay a patter song. Bert Gordon and his company gave a Western skit, which incidentally presents some good close harmony work in several cowboy songs. Helen Weavers and her Melody Weavers, an all-girl ensemble doubling in brasses are an attractive as well as musically group; particularly effective is their playing of the Rosary, given in appropriate setting and with real sincerity. Venita Gould gives her new series of imitations including that of Lulu, in Lulu Bett. Memories of the old circus days of The Hippodrome are revived by the Wagner Bros. presentation of side-show freaks, with midgets and giants, fat ladies and living skeletons, and all the other-what-is-its that go with this. The Hippodrome Orchestra plays a series of selections from Victor Herbert's The Fortune Teller. Jules Lenzberg, the capable maestro of The Hippodrome, conducts in spirited fashion.

MY BEST GIRL

Mary Pickford is to be seen at the Rialto this week in her latest picture, My Best Girl, conceded by many to be (Continued on page 44)



HART HOUSE

String Quartet

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CHICAGO OPERA

(Continued from page 5)

few years has been one of the black spots in the mise-en-scene of our productions.

Musical Director Polacco was at the conductor's stand, from where he gave an illuminating reading of the score. The men in the orchestra seemed to enjoy the Catalani music, as they played *con amore* and carefully followed their able leader, who, once again, disclosed his superb mastery with the baton as well as his musical erudition.

Charles Moor, the stage director, also deserves more than a passing word of praise, as the pictures and groupings throughout were excellent.

AIDA, NOVEMBER 6 (MATINEE)

Rosa Raisa and Cyrena Van Gordon were the bright stars of the first Sunday matinee, when Verdi's *Aida* was presented with a cast somewhat different from the ones heard in previous seasons. John Sample had been scheduled to make his debut with the company at this performance, but the role of Rhadames was again entrusted to Charles Marshall. Sample is to make his debut in the same opera Saturday night of this week. Marshall sang very well the Celeste *Aida*, better indeed than he has in any previous season.

Chase Baromeo made his debut in the role of the King. He sang sufficiently well to impress, but his acting was weak. Mr. Baromeo has the bad habit of nodding his head up and down, so he continually says yes, yes and his King was more that of a comic opera monarch in a Berlin show than of a mighty Pharaoh in Egypt.

Cyrena Van Gordon looked regal to the eye and her golden tones were ointment to the ear. Wearing beautiful new costumes, Van Gordon also brought to the fore a new delineation of a role in which she has been heard and seen many times at the Auditorium, but in which she has never made as deep an impression. Her voice is fresher and more voluminous than last year, and this has added confidence, which was manifested by the ease with which she produced every tone.

Rosa Raisa has spent her summer vacation to good advantage. Witness: the manner in which she sang the title role. Though Raisa's tones are as opulent as of yore, she now nurses her organ with the knowledge that is acquired only through long practice. There was a time when throughout an opera Raisa did not manage her vocal resources. In those days she sang mostly fortissimo, but today she modulates her tone and some of the best singing of the afternoon was done in *O cieli azzurri* in the third act, which she sang mostly mezza voce, though here and there she electrified her hearers by stentorian tones that vibrated throughout the vast Auditorium. Raisa is today at the acme of her art and her operatic career. After the Nile Scene she was recalled before the curtain many times and then presented with several baskets of flowers.

Alexander Kipnis sang very well the role of Ramfis. Cesare Formichi was a forceful Amonasro. Elinor Marlo made a very promising debut as the Priestess and Oliviero was the messenger.

The orchestra gave of its best, even though seventy-five men in the orchestra pit cannot be expected to make the triumphal scene as potent as when one hundred men are employed, as is the case in many opera houses the world over. Moranzoni was at the helm and at times we felt compassion for him when some of the stars compelled him to drag the tempi.

The ballet of our opera company has never been up to date since the days when Campanini had the ill fortune of losing Rosina Galli. True, the few ballerinas that make up our corps de ballet are pretty and do their best, but their number is so small that they remind us of an army in Venezuela, where there are more generals than soldiers.

MADAME BUTTERFLY, NOVEMBER 7

The *MUSICAL COURIER*'s editorial department objects to the superlative "the best," yet that is the very one to be used in more than one sense in reviewing the performance of *Butterfly*, given with a star cast.

Without doubt, the performance under discussion was the best given not only of this opera, but also of any presentation so far this season at the Auditorium.

Edith Mason has often sung the role of *Butterfly*, but notwithstanding the fact that it is one of the most potent parts in her big repertory, she found in it so many new nuances as to impress even more favorably than in the past. Desirous of pleasing her public, Mason spent her summer exercising and dieting. It takes a great deal of will power to lose forty pounds in a few months and that is exactly the amount of avoirdupois which Mason has dropped since last April. Slim, she now looks the young woman that she is, and as her face is beautiful, her *Butterfly*, which she dressed in befitting new kimono, is now appealing to the optics; and really she was a vision as she stood on the portal of her little home.

Vocally, Mason gave a real lesson to the many who understand the difficult art of beautiful singing. The work of a reporter is not a duty but a real pleasure when hearing such gorgeous tones as Mason poured forth throughout the evening. Then, too, here is a singer who knows how to phrase, how to enunciate the text, how to shade and color the voice so as to measure up completely to all the demands of the composer. The note of pathos was there and the pathetic *Butterfly* had in Mason a faithful interpreter. To single out her beautiful rendition of *Un bel di* would be an error, as every number given to the soprano was sung equally well. It was a big night for every member of the cast, but especially for Edith Mason, who covered herself with glory and added to her reputation as one of the most brilliant lyric sopranos of our day.

Another American rose to heights in this memorable performance, as Charles Hackett, heard often as Pinkerton, gave of his very best. It may be pointed out, however, that Hackett was neglectful in not having his lieutenant's suit carefully pressed. We have never seen a naval lieutenant careless as to his appearance and tailors are to be found on men-of-war in the United States Navy. Having set down this criticism, let it be said that Hackett made up for his neglect by singing superbly throughout the night. In splendid form, Hackett was a manly Pinkerton.

Irene Pavloska distinguished herself as Suzuki. A young woman by the name of Mary Guillermo was programmed as Kate Pinkerton, yet that young person looked and sang so much like Alice D'Hermanoy that she must be the twin

sister of this popular artist unless she be Alice D'Hermanoy herself.

Giacomo Rimini made a great deal of the role of Sharpless. American by naturalization, Rimini has the air of an American born and his Consul would be an exemplar to our diplomatic corps. As ever, this industrious baritone gave an intelligent portrayal of the role and he shared with his colleagues the approval of the public.

It may also be singled out that Jose Mojica caught the fancy of the spectators through his perfect make-up as a Japanese prince; and the same laudatory remarks may be set down for the portrayal of Goro by Lodovico Oliviero.

There is no opera that Polacco seems to conduct with so much care and genuine enjoyment as *Butterfly*. Though the General Director's work is mentioned at the conclusion of this review, it should have been given precedence, as he left nothing to be desired and everything to be admired. Those who were privileged to hear the first performance this season of *Butterfly* owe him a great deal of gratitude for bringing out all the beauties of the Puccini score.

OTELLO, NOVEMBER 9

Of chief interest in Verdi's *Otello* was the first appearance of Leone Kruse in the role of Desdemona. Critics and others who always wave the American flag and robe themselves in the stars and stripes are, generally speaking, hypocrites, who are American when foreigners sing and foreigners when Americans come to the fore. No one is a prophet in his own country is an old bromide that needs to be repeated, however, as musicians in Chicago are known for their petty jealousy.

We have seen many Desdemonas on the stage of the Auditorium, but Kruse surely made the part stand out by her youth, simplicity and beauty. One felt with poor Desdemona; and in the newcomer both Verdi and Boito, to say nothing of Shakespeare, have the dreamed interpreter. True, due to the fact that Miss Kruse had never sung the role in Italian, she labored under difficulties during the first scene; but after that she rose to heights, and the farther the opera progressed the better was her presentation. Her interpretation of the last act was superb. It left nothing to be desired, as the note of pathos was there, not only in her portrayal of the part, but also in her delivery of

the music. Miss Kruse made a big hit with the connoisseurs, who proclaim her one of the best Desdemonas of our day.

Charles Marshall reappeared in the title role—a part which he has made his own since he made his debut in it several years ago. Since those days Marshall has improved greatly both as actor and as singer, until now his *Otello* may well be compared to that of Tamagno. A greater compliment could not be paid than a parallel between the creator of the role and our American tenor.

Cesare Formichi made little of the Drinking Song in the first act, but by contrast, his singing of the Credo was most effective. Formichi has a glorious voice and were he as good an actor as he is a singer, he would occupy first place, while now he divides honors among the baritones of the day. His Iago was operatic and nothing else. Iago, the fox, the treacherous demon that put jealousy into the heart of *Otello*, was negative. All the intentions of Iago were made so manifest as to make of him a puppet and fool. A role must be played as well as sung, and unfortunately Formichi made his appeal solely through his song, which was admirable.

Chase Baromeo did much with the small part of Lodovico. Jose Mojica's handsome appearance as Cassio easily explained *Otello's* jealousy of his lieutenant. Oliviero was a correct Roderigo and Mary Claessens gave her usual portrayal of Emilia.

One of the main features of the performance was the beautiful playing of the orchestra under the leadership of the erudite and forceful conductor, Roberto Moranzoni.

FAUST, NOVEMBER 10

There are some critics who delight in showing their erudition in operatic matters by pointing out a few blemishes, and their musical knowledge as well as absolute pitch by telling their readers that an aria, supposed to be sung in A flat, was transposed to G. At the performance of *Otello* given on the 9th, the tenor made his way on foot, no sailboat appearing, though the chorus in the first act tells of the boat plying through a heavy storm; but who cared? The boat might have anchored at the wrong dock, compelling *Otello* to walk a few steps. Likewise in *Faust* there were

(Continued on page 48)

"An exceptional pianistic talent was revealed last night."

—N. Y. Evening World, Nov. 9, 1927.



ANCA SEIDLOVA

An exceptional pianistic talent was revealed last night at the Engineering Auditorium by Anca Seidlova, a youthful exponent of the keyboard from Czechoslovakia. Hers is a brilliant technique, far above the average in fleetness of fingers, management of light and shade and dynamic range. And she couples it with expert musicianship. A tone that really sings is at her command, completing an unusual equipment, viewed from any angle.

Perhaps she is a bit prone to overstatement occasionally, but all of her effects are carefully considered and never fail in their purpose. Here is a pianist who should make a mark for herself, if she continues in her present serious attitude toward her instrument.

Miss Seidlova's reading of the "Sonnet of Petrarch, No. 104," by Liszt, in her final group, was grandiose in conception and dazzling in its bravura, its passages in chromatic thirds and other technical hedges being tossed off with consummate ease and accuracy. In Peterkin's "Dreamer's Tale," all of the bizarre coloring one associates with Lord Dunsany's stories, of which this music is an illustration, was suggested vividly by the pianist. The program contained numbers by Pick-Mangiagalli, Strauss-Hughes, Smetana and Debussy, with the Brahms Sonata in F minor and the Sonatina of Ravel as its more serious offerings.

N. S.

—N. Y. Eve. World.

Management: EMILIE SARTER
Steinway Hall, 113 West 57 St., New York
STEINWAY PIANO

MUSIC ON THE AIR

IMPROVEMENTS

Recognizing the importance of radio as a scientific accomplishment, the two official organizations representing the two branches of radio have joined hands, as it were, seeking to improve the quality of the radio at both ends—broadcasting and receiving.

The Radio Manufacturers' Association and the National Association of Broadcasters have inaugurated a nation-wide campaign aimed at better reception in the homes and further improvement of broadcast quality. Convinced that local interference constitutes a greater menace to radio enjoyment than its traditional enemy, static, the R. M. A. is placing at the disposal of every set owner all the information on the subject gained through years of experience and research. A booklet, *Better Radio Reception*, written in non-technical, understandable style, outlines the simple remedy for every conceivable sort of interference. The broadcasters are co-operating in this work by announcing how and where these booklets may be obtained and assisting in their distribution. A nominal fee received from each of the expected million readers will establish a fund for conducting further research and maintaining a service staff to render free service in clearing up difficult cases.

At the recent convention here, the National Association of Broadcasters appropriated \$100,000 for improvement of both mechanical and entertainment features of broadcast progress. At that time they heard addresses by prominent leaders, who charged that present methods of broadcasting are all wrong and that a new system has got to be developed. To this end they established the fund, and will maintain a staff of engineers to take up the problems of each station individually. A program specialist, not yet appointed, will also visit each of the member stations.



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ON TURNING THE DIAL

MONDAY, NOVEMBER 7.—The greatly heralded General Motors broadcast fell somewhat flat, not only in our estimation, but with many who agreed with us that the affair was obviously planned to suit too many tastes. There had been a promise of stars of magnitude, musically speaking, but they failed to appear. True that William Collier is a witty speaker and Nora Bayes a fine comedienne, but when our palates are prepared for John Charles Thomas and a Mary Garden the others pale in contrast. However, Shilkret (who had arranged the program with the assistance of Deems Taylor) and his orchestra, the Goldman Band and Jessica Dragonette shared the honors. Of course, Roxy had something new to present. This time it was a drummer, and while drummers are seldom starred, yet we actually enjoyed it. Harry Breuer was the gentleman in question with the company of the Russian Choir.

TUESDAY, NOVEMBER 8.—Eddy Brown was the guest artist on the Edison Hour, proving as usual a violinist of note and playing admirably the Hymn to the Sun and Ronde Des Lutins. Another fine artist is Helen DeWitt Jacobs, who played over WGBS. She has decided brilliance and a warmth of tone, which made the Sarasate Spanish Dance delightful. The returns of the election were an event as far as radio itself is concerned, but when considering this phase of the scientific invention in connection with music it becomes an irritating medium of enjoyment—a political disturbance in the midst of an aesthetic enjoyment. The Granadas were announced as offering light music. Curiously enough this time we heard Schubert, Puccini and Roeder. This ensemble plays delightfully.

WEDNESDAY, NOVEMBER 9.—The opening of Station WCDA is somewhat of a unique feature. The station has as its goal the reaching of a specific audience and has dedicated itself to the serving of that audience. Most of the programs are to be given in Italian with an English translator, there are to be English lessons for Italian speaking persons desirous of advancing themselves, and there is a strict ban on jazz music. Sofia del Campo, South American coloratura, made her debut as a radio singer on the Aeolian program in company with Robert Armbruster, pianist. Her two arias were not those usually sung by sopranos of her type which in itself was a relief. More than this, she gave a definite impression of having had experience, and her voice was smooth and beautifully clear. The Columbia Hour went in for a representation of Verdi and his works. It is still beyond our understanding why the singers of this Kolster Hour are not announced. We should like to give credit to the person who sang the Celeste Aida and the contralto who sang Stride La Vampa. The material for the program was colorful, for there is not a composer of opera beside Puccini who has as much to offer in operatic works as has the ever refreshing Verdi.

THURSDAY, NOVEMBER 10.—The lovely Garden Scene from Faust was the major attraction of the evening. As sent over the air direct from the Chicago auditorium, with the beautiful voices of Mason and Hackett impersonating the lovers, and Kipnis the tantalizing demon, one realized that opera can really be heard and not necessarily seen to be fully appreciated. The dramatic side of the work was keenly discernible by the vocal inflections of the singers and the lyric line of the music was impeccably sustained. Perhaps the only marring note of the broadcast was a peculiar echo quality which was undoubtedly the result of having the microphones close to the stage. May Peterson was featured on the Maxwell Hour. The singer is well known in the field of vocal art and she has been associated with some of the leading opera houses here and abroad; her appearance on the Maxwell Hour was indeed a treat. Her voice was sweet and she gave a great deal of charm to her numbers both in the classical Parlate d'Amor from Faust and the ever acceptable Comin' Through the Rye. Shilkret and his orchestra, now become an important factor in the orchestral field of today both on the radio and in the theater, displayed spirit and verve in the Herbert numbers especially.

FRIDAY, NOVEMBER 11.—The fact that eminent musicians are appearing daily over the radio is enough to claim for this new child of science continual records in its artistic progress. Over KFI, in Los Angeles, Ignaz Friedman, pianist, was presented by the Birkel Music Company. Mr. Friedman's ability is something that needs superlatives to describe, and that he should have joined forces with the Birkel Company is a compliment to that firm in itself. Armistice Day was generally celebrated.

SATURDAY, NOVEMBER 12.—Arthur Honegger's Pacific 231 was the chief feature of the program of the New York Symphony and Damrosch. As is known, this work caused quite a stir in musical circles when first presented, and to say that after hearing it in concert halls and then over the radio one receives the same impression of locomotive action, would not be true. There was something of the color and descriptive quality of the composition which was lost in its ether transmission. But the Damrosch interpretation of the Third Leonore Overture was unique and we also have to acknowledge having thoroughly enjoyed the Tales from the Vienna Woods. The radio Robin Hood version, which was scheduled as last week's Philco attraction, came over WJZ with the affairs of this gallant character clearly depicted. With such good productions of operetta as have been heard lately we are much in favor of tabloid versions.

FACTS OF INTEREST

The Sunday morning symphony concerts at the Capitol Theater are to be broadcast.

The Columbia Phonograph Broadcasting System has sold its rights in the chain station combination, and it seems that WCGU of Philadelphia is to have the major interest.

Pagliacci is to be the next Chicago Civic Opera broadcast. M. Witmark & Sons, publishers, have added to their staff a special radio department, in conjunction with their concert and professional exploitation, which will concentrate particularly on radio artists all over the country. Realizing the significance of radio's present development, and its wealth of as yet untouched potentialities in its future, Witmark's feel that this is the auspicious time to devote an entire department to the ever increasing needs of radio singers.

This department will be under the supervision of Ann Lang, also in charge of Witmark's Concert Department.
MARGHERITA TIRINDELLI

Monument to Victor Herbert

The American Society of Composers, Authors and Publishers is presenting to the City of New York a magnificent bronze bust surmounting a granite pedestal, in loving memory of the late Victor Herbert, who was one of its founders. The date of the presentation has been set for Tuesday, November 29, at 2:00 o'clock. The bust is by Edmund Quinn, and is a striking likeness of Herbert.

Mayor Walker of New York, who was a warm personal friend of Herbert's, is to accept in behalf of the City of New York the presentation of this statue by the Society. The Friendly Sons of St. Patrick, of which Herbert was president, and many musical organization are to participate.

OBITUARY

LOUIS LOMBARD

Born a Frenchman, Louis Lombard came to America at the age of sixteen, locating in Utica, N. Y., and became an American citizen since which time the present writer has followed his career. He established the Utica Conservatory of Music on a solid financial basis, established a monthly magazine which he called *The Lombard*, took a trip to Europe and became acquainted with the then president of the Missouri Pacific Railroad, including the wife and four children; he subsequently married this lady, and in course of time, through this marriage and lucky speculation in Diamond Match stock, became a very wealthy man. He bought the old Chateau DeTreveno, Lugano, Switzerland, and removed it; he built a modern music hall, and imported from Italy an orchestra of fifty men, which he conducted. Four more children were added to the family in course of time, and during the world war he served the United States in a private capacity. He was a member of the Manuscript Society of New York, and in his Utica days a member of the Program Committee of the New York State Music Teachers' Association.

CAROLINE V. KERR

Word comes from Berlin that Caroline V. Kerr, American newspaper woman of Columbia, Mo., died in a hospital in that city on November 4 following a stroke of complete paralysis. Miss Kerr went to Germany in 1900, acting in the capacity of correspondent for *The Chicago Musical Leader*, and later wrote for an American musical magazine. During the war she lived in New York with Mme. Galski. During the past six months Miss Kerr had written articles on various phases of German art for the *New York Times*. She was much interested in the work of translation, and had to her credit the translating of Bernhard Kellermann's novel, as well as a number of others, from Germany into English. She was prominent in music circles of Bayreuth and Salzburg.

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METROPOLITAN OPERA

(Continued from page 33)

as the faithful nurse, who had little to say—or rather to sing, with Paltrinieri, another having little to do, as Flavio.

SERAFIN'S WORK

To Tullio Serafin should go credit for the smoothness of the revival. He lived every note of music and mentally sang every part during the performance; his work was an inspiration to the singers and to his own men. Moreover, in all the rehearsals Serafin had jumped into his work with a spirit and an interest that helped to make Bellini's Norma an outstanding event of the 1927-1928 season, including revivals and new works to come yet.

WHO KNOWS?

We wonder will Norma now take its place in the standard repertory of the Metropolitan—or will it, after this season, go back on the library shelves to collect more dust for another thirty or more years. Only the public's will can determine its stability. One thing is sure, Norma has had a mighty good new start in this latest Metropolitan performance.

LA GIOCONDA, NOVEMBER 7

Owing to the illness of Rosa Ponselle, Florence Easton sang the title role in La Gioconda on November 7 at the Metropolitan. She was in splendid voice and her great art and stage experience were never more in evidence than in this strange and almost incomprehensible plot. This is one of the plots one reads carefully after every performance, and then forgets by the time the next performance is due. Why La Gioconda should do all the things she does, and why everybody else on the stage should be doing the things they are called upon to do, are mysteries and always will be.

So one sits back and enjoys the music and lets the plot flow by like muddy water; only appreciating the obvious sentiments of love, hate, fear, jealousy, and so on, that are portrayed by the music and by the artists if they interpret it correctly. On the occasion of this latest performance of the work the artists were uniformly successful in their interpretations of all of these sentiments. Mme. Easton, as already said, was manifestly at home in the title role, and rose to great heights of emotion in her various arias and scenes. She was fortunate in having about her such admirable artists as Gigli (Enzo) whose beautiful singing was a delight; Merle Alcock (La Cieca), who gave a remarkably fine portrayal of the blind mother, both vocally and histrionically; Marion Telve (Laura), impressive, tragic and pathetic; Danise, a prime villain; and Rothier, a rather heavy husband.

The orchestra, under the direction of Serafin, played admirably, and the ballet was pleasing. There was a very large audience and much hearty applause.

TOSCA, NOVEMBER 9

Familiar scenes were reenacted at Mr. Gatti-Casazza's Cathedral (sic) of Song, Wednesday evening, when Puccini's perennial favorite, Tosca, was produced for the first time this season before an audience of capacity dimensions. Mme. Jeritza reappeared in the title role, as dominating and as lovely as ever, thanks first to her great abilities as singer and actress, and second by reason of the new set of costumes which she brought to the part. To the latter, however, only a society editor could do ample justice. Suffice it to say that they served effectively to glorify the beauty and charm of this deservedly popular artist. Ably accompanying her was the altogether admirable impersonation of Mario Cavaradossi by Lauri-Volpi. Rarely, if ever, have we heard his voice revealed to better advantage. His warm, lyric tenor was used not only to convey a feeling of technical mastery, but also as an instrument to express emotions that were deeply felt. Mr. Lauri-Volpi richly earned the ovation which followed his beautiful rendition of E lucevan le stelle in the last act. For Scarpia there was none other than Scotti, in splendid command of his vocal powers and repeating the histrionic triumph that has always attended his truly great interpretation of this part. Other members of the cast, all familiar figures, were Malatesta, D'Angelo, Paltrinieri, Reschiglian and Picco. Dorothy Flexer was a competent shepherd. Bellezza conducted in praiseworthy style. The audience was enthusiastic throughout the evening.

LA JUIVE, NOVEMBER 10

Scenes in old France were charmingly depicted at the Metropolitan Opera House on November 10, upon the occasion of the season's first performance of Halevy's La Juive. Florence Easton, in the title role, again displayed those sterling qualities which have endeared her to the hearts of New York operagoers, portraying the emotions of the supposed Jewess with deep sincerity and excellent voice. Worthy of particular mention was her aria in the second act; here she was beautiful to the eye as well as lovely to the ear. The work of Giovanni Martinelli, as Eleazar, was accorded much enthusiastic applause, which swelled to an ovation following his splendid aria in the final act. His voice seemed even richer and more effective than on previous occasions. Leon Rothier admirably sang the part of Cardinal Brogni, and Edith Fleischer made a splendid Princess, the role made familiar by Queena Mario and Charlotte Ryan. William Gustafson adequately portrayed Albert, and James Wolfe scored as Major-Domo. Other principals in the cast were Alfio Tedesco, Millo Picco and Paolo Ananian. Louis Hasselmans conducted.

VIOLANTA AND HÄNSEL UND GRETEL, NOVEMBER 11

A repetition of Korngold's modernistic opera, Violanta, and Humperdinck's delightful and tuneful Hansel und Gretel held the boards at the Metropolitan on November 11; a detailed review of this bill appeared in last week's MUSICAL COURIER. As at the first performance of the Korngold opus, Maria Jeritza (Violanta), Clarence Whitehill (Simone), and Walter Kirchhoff (Alfonso) had the principal roles, and both vocally and histrionically made the most of the opportunities offered them in this tragic work. There was one change in the cast for Hansel und Gretel, Thalia Sabanieva replacing Queena Mario. As before, Bodanzky conducted both performances.

ROMEO AND JULIETTE, NOVEMBER 12 (MATINEE)

An array of honeyed themes was Gounod's choice medium for retelling the story of fiction's two ideal lovers, Romeo and Juliette, given at the Metropolitan on the afternoon of November 12. It is an opera at which the most erudite in

music nod their heads by way of surrender, as if to say, "Eh! bien." The most erudite must have been sparse at this performance, because the house seemed to hold that still attention which music that pleases weaves; and when the proper moment for acknowledgment of that pleasure came, the applause was long and loud. It greeted Gigli on all occasions. And well it might have, for he sang surpassingly well. A lithe Juliette was Queena Mario, and her voice was young and fresh and limpid. Giuseppe de Luca was Romeo's friend, Mercutio, and he sang so well that it seemed rather unfortunate that the famous street fray between the houses of Romeo and Juliette should have ended so tragically for him. Joseph Macpherson was excellent in the role of the Duke of Verona. Friar Laurent could not have been sung with more feeling nor more simply than by Pavel Ludikar. He has a voice of exceptional beauty and warmth, and his performance was a genuine pleasure. Ellen Dalloway, Henriette Wakefield, Angelo Bada, Giordano Paltrinieri, Millo Picco, and Adamo Didur were also in the cast. The chorus, too, is worthy of a note of praise: a loud note of high praise or a high note of loud praise. Louis Hasselmans was the conductor.

LOHENGRIN, NOVEMBER 12

The usual capacity Saturday night audience listened to an impressive performance of Lohengrin on November 12 and found in Grete Stückgold a really superb Elsa. She has a voice of beautiful quality and her acting offers little to criticize. It was her first appearance in this role and her performance throughout was excellent. Rudolf Laubenthal, in the title role, was in fine fettle and impersonated the hero superbly; Laubenthal is an artist to be depended upon and his popularity is not to be denied. Matzenauer is another artist who makes the most of every part she sings, and as Ortrud she again delighted. Richard Mayr sang the role of the King for the first time and well deserved a large share of the honors of the evening. Schuetzenendorf was the same excellent Telramund.

In the role of the King's Herald, Everett Marshall made his debut at this performance, and indeed a very successful one. His is a fresh and clear voice and his acting too is deserving of note. He is the seventh newcomer to be presented this season.

Bodanzky at the conductor's desk again proved himself a true devotee of Wagner's music.

SUNDAY NIGHT CONCERT

Two American singers took most of the honors at last Sunday Night's Concert at the Metropolitan. They were Frederick Jagel, tenor, and Everett Marshall, baritone, both of whom made their debuts last week. They were heard singly and in the famous duet from La Forza del Destino, in which they scored an ovation. Mr. Marshall gave an excellent rendition of the Pagliacci prologue which revealed the rich quality of his voice, and Mr. Jagel pleased highly in the Una furtiva Lagrime from Donizetti's L'Elisir d'Amore and the M'Appari from Martha. There were two numbers sung by Giuseppe de Luca, which called for hearty applause: they were the Di Provenza, il mar il suol from La Traviata and the popular cavatina from The Barber. Thalia Sabanieva and Merle Alcock, who was vocally resplendent in the familiar Samson and Delilah aria, with a Don Carlos aria from Leon Rothier, rounded out the vocal numbers of the program. Pierre Henrotte, violinist, played the Guiraud concerto, and a group of shorter pieces, which were well received. He is the concertmaster of the orchestra and displayed a warm tone and ample technique. There were several orchestral numbers played under Bambochek's baton.







Constance Wardle,
Soprano



Princess de Broglie,
Pianist



Ingeborg Wank,
Contralto



Herbert Dittler,
Violinist



Maxim Schapiro,
Pianist



Doris Doe,
Contralto



Boris Saslawsky,
Baritone



James Friskin,
Pianist



Merle Robertson,
Pianist



Dorothy Helmrich,
Soprano



Edith Piper,
Soprano



Max Kaplick,
Baritone



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THE LIBRETTO

By Romualdo Sapiro

The Italian word, libretto (booklet), which in musical parlance means a play in verses intended for musical setting, is one of those many words that have a special meaning when used in reference to a special thing. This musical term is not, however, as old as the opera, and its use in the operatic sense dates only from the time when the custom of printing the book of words of an opera in small size became general. This sort of pocket edition easy to carry by the opera goer is, no doubt, responsible for the nickname. A rapid survey of the history of opera will give an idea of how the partnership of poet and musician began and how, by the force of events the poet, originally the master, became the humble servant of his mighty partner.

THE BIRTH OF OPERA

Passing over the very early attempts at vocal declamation, such as we find in the 16th Century dramatic madrigals by Luca Marenzio, Giovanni Croce, Alessandro Striggio and many others, notable among them Orazio Vecchi (1550), whose *Amfiparnasso* contains in embryo the form of comic opera, we come to the first real opera, *Euridice*, by Jacopo Peri, performed in Florence in the year 1600.

It is important to note that, both during the tentative preceding period and long after the opera came into its own, the music was considered only as an adjunct element to the play. The authors were allowed to share equal honors, but the play was the thing and the music an accessory de luxe.

Opera was in fact an aristocratic form of art. Marco da Gagliano (1576-1642), called it: "a show, verily, for princes!"

Patronized at first only by the nobility, opera soon gained popularity with the masses. Claudio Monteverdi, the great innovator, and his followers, Manelli, Cavalli, Cesti, Legrenzi, Giacobbi, and Ferrari, with their successful works gave this form of art a tremendous momentum. It was an epoch of perfect union between drama and music. But one composer, the afore-mentioned Marco da Gagliano, worked against those ideal conditions. Animated, no doubt, by the best intentions, and trying to free the music from what he considered a slavery to the drama, he enlarged the lyrical lines of the opera, giving the singers and the orchestra much more importance. In so doing he planted the seeds of what later resulted in the slow destruction of that beautiful equilibrium of two arts, never again regained to our days.

Gagliano was overwhelmed by the opposition of his contemporaries and the drama continued to reign on equal footing with the music. The days of the humble libretto were still far distant.

METASTASIO

In the 18th century a great poet, handsome, dashing and fashionable, stands out in the realm of opera. Pietro Trappassi, better known by his hellenized name of Metastasio (Rome 1698-1782), overshadowed all his Italian contemporaries as a poet and writer of vivid and fertile imagination. His plays, beautiful as literary works, were set to music by the foremost composers of his day such as Hasse, Pergolesi, Gluck, Scarlatti, Vinci, Leo, Durante and Marcello. They were sung by the greatest exponents of vocal art.

That was the golden period of opera in Italy as well as in France, with Gluck and Lulli at the head of the French school. But these happy conditions were fatally menaced by growing tendency towards more lyrical and orchestral development, vocal virtuosity and extravagant taste for scenic splendor. The importance of the drama began to shrink; the poet dramatist began to make concessions to the compo-

ser and the reign of operatic conventionalism before long had full sway in Italy, France and Germany.

THE REFORM OF GLUCK AND MOZART

The passing of Metastasio marks the end of perfect operatic balance and the beginning of musical supremacy in opera. The reform of Gluck and Mozart was practically the realization, in amplified form, of Marco da Gagliano's previous dreams. Gluck and Mozart, with their genius and greater musical resources, succeeded where Marco da Gagliano failed a century before.

It was no question any longer of enriching with music a dramatic work of value, but rather of using a made to order article, a libretto, as a frame-work upon which to compose the music.

The situation was rendered more humiliating for the poet by the ever increasing tyranny of impresarios, composers and vocalists. Hardly any liberty was left to the poor author of the libretto. He had to supply a given number of arias, duets and trios, whether the action in the play required them or not. He had to close one of the acts, the second in preference, with an ensemble set piece called *grande finale* where the producer could show the full strength of the cast with an imposing display of choristers, supers and possibly dancers. In certain countries under autocratic government, the poet had to consider political conditions and comply with police regulations. Anything savouring of liberalism or apt to provoke hostile feeling against the ruler was severely forbidden. The word "liberty" was never allowed. In its place the word "loyalty" was substituted by order of the censor. The word "Tio" (God), out of respect to the Church, was replaced by the pagan word "Nume" (Deity). Priests, monks and nuns were not to be seen on the stage. Hermits alone were allowed.

Nor did the woes of the poet end there, for even his lyrics and blank verses, recitatives were to be arranged in a certain manner to suit the operatic forms. All of which made the task of writing a libretto a most thankless and unglorious one.

It is not to wonder that under such conditions the best poets and dramatists avoided collaborating with musicians. The consequent deterioration in the quality of the librettos was only natural. There were, though, some exceptions. Out of the oblivion of that prolific operatic period, which was the 19th century, emerge the name of a few good poets whose fame is linked with that of great composers. Greatest among those few was Felice Romani, who furnished librettos of high literary value to Vincenzo Bellini. The poetical and dramatic beauty of his *Norma* and *Sonnambula* merit for them a higher appellation. *Norma* as a tragedy and *Sonnambula* as an idyll, are truly beautiful poems and models of their kind. Gaetano Cappamarano, who wrote a great number of librettos, was another poet whose works often command admiration, and there were a few others less active and less known, whose compositions rose above the general mediocrity.

THE WAGNERIAN REFORM

Close on the reform of Richard Wagner, who invariably set to music his own dramas and whose titanic efforts aimed at re-establishing a better balance between music and drama, a strong wave of common sense swept over the operatic centers creating a demand for librettos built on new and totally different lines. The Wagnerian influence was strongly felt in every opera producing country, but especially in Italy, where owing to deep rooted conventionalism, the shock between the old and the new proved more violent.

Giuseppe Verdi, who in his early career was satisfied with any kind of libretto, provided that the dramatic situations were sufficiently interesting, understood with his unerring foresight that the time had come to give the drama more right of way. His *Aida*, composed upon an excellent libretto by A. Ghislanzoni (1872), is a fine example of lyric and dramatic blending. But curious to note, more than Verdi at the height of his fame, a modest, almost obscure composer in those days, helped to reconcile the public with the new form of Italian opera. It was Filippo Marchetti who, with his *Ruy Blas* (1869), a solitary opera which enjoyed extraordinary popularity during thirty or forty years, considerably educated the masses of Italy. Upon a clever libretto by Carlo D'Ormeville based on Victor Hugo's famous play, Marchetti wrote music extremely clear, melodic, intensely dramatic and unconventional in form. The libretto of opera had already entered a new phase. It was a sort of renaissance. The best poets began to collaborate again with musicians everywhere. Arrigo Boito and Giuseppe Giacosa were among the first. The

former, poet and composer, under the anagrammatic pseudonym of Tobia Gorrio, wrote librettos for Bottesini, Ponchielli, Verdi and himself. His *Ero e Leandro*, *Gioconda*, *Otello*, *Falstaff*, *Mefistofele* and *Nerone* are fine poetical works.

THE LIBRETTO OF TODAY

In more recent years we see the names of eminent authors and poets coupled with those of opera composers. In their number are those of Emile Zola, Henri Cain, Catulle Mendes, Anatole France, Maeterlinck, Hoffmannsthal, D'Annunzio, Illica, Forzano, Edna St. Vincent Millay, besides others less widely known. This is surely a healthy sign and very significant, but whether it will lead to the re-establishment of the old time balance between drama and music remains an open question. Looking at the development of musical resources and the eloquence of the modern orchestra, such an ultimate result does not seem possible. One may even say it is not entirely desirable.

When Verdi said to the younger generation "torniamo all'antico" (let us go back to the past), he did not suggest a retrograde movement nor did he intend to condemn modern tendencies; he simply looked to the distant past for better and saner forms to be clothed in modern garb. And this he accomplished, as his latter manner shows.

The libretto of today is generally a good literary article, although made to order. It is in most cases an adaptation of successful plays or novels, and only rarely built on an original plot. It must be good or woe to the composer who wastes his labor on poor canvas. But after all, the music is paramount in an opera and the libretto remains the canvas.

If anyone entertains the slightest doubt on this point, let him answer this simple query: Among the throngs that go to hear an opera how many know, or care to know, who is the author of the libretto? Much as I feel sorry for the poet, the answer will sum up the situation for the present, and probably for a long time to come, without change.

661st Pupils' Concert at School of Music and Arts

Consensus of opinion was that the 661st concert of the New York School of Music and Arts, Ralfe Leech Sterner, director, at headquarters, November 10, was by far the best showing of young talents heard there. While other concerts have been longer, the high mark of vocal, violin and piano talents was reached, the concert taking on a professional aspect, for every performer gave the numbers from memory, and with marked ability. The refined quality of society represented among both pupils and audience was another feature everyone appearing in appropriate evening attire, this making the affair notable in its social aspect. Anne Cooke showed decided talent in two organ pieces by Batiste, and Dorothy Hayden's pure expressive soprano voice was admired in Mozart's aria, *Vedrai Carina*. Rose Sylvania gave a right brilliant performance of a Chopin Impromptu, and Wilbur Lindsey did good singing, with poise and style, in an aria from *Martha*. A very promising young girl is Catharine Taylor, who sang Beach's *Ecstasy* admirably, Miss Noonan playing an effective violin obligato. Mary Lowell, a newcomer, played publicly for the third time within the month, and showed reliable technic and appropriate classic style in the first prelude of Bach; gorgeous flowers were sent her. Janice Brown has a real operatic voice and sang Musetta's waltz (*La Boheme*) brilliantly, with a high B of quality. Margaret Noonan, violinist, played the andante from the Mendelssohn concerto, this being an artistic, high-class performance, with broad tone and poise. Rocco Carcione, tenor, sang *Una Furtiva* (Donizetti) in genuine operatic style, showing unusual breath control. Alice Rosenfield is a remarkable young pianist; she played the first movement of the Grieg concerto with big breadth and bravura, as well as with expression, Mr. Riesberg playing the second piano accompaniment. Catherine Muldoon's brilliant soprano, voice was much applauded in a waltz by Bailey. She was followed by a duet for two violins, the Mascagni *Intermezzo*, played by Helen Klepser and Ransom Terwilliger with unity and expression. Dorothy Hayden united with Mr. Carcione in the duet from Donizetti's *L'Elisir d'amore*, both singers reaching real operatic heights in their united interpretation. The closing number was Liszt's *Rakoczy March*, played as a piano trio by Laura Brian, Mary Lowell and Margaret Smith, which went with spontaneous brilliancy and splendid unity. Applause was showered on the young performers by the large audience, which completely filled the handsome salons, and Alice Davis was the capable accompanist in a program filled with taxing numbers, ranging from a simple song to a complicated operatic ensemble.

Florence Trumbull Again at Hot Springs

At her second appearance in Hot Springs, Va., on October 26, which was a concert given in conjunction with the Choral Society of Hot Springs, Mrs. Francis T. A. Junkin, conductor, in the grand ballroom of the Homestead Hotel, Florence Trumbull, pianist, was given an ovation. "The meteor of the evening was Florence Trumbull," said the Covington Virginian, and the Homestead News of Hot Springs captions its chronicle with "Miss Trumbull triumphs" and "American pianist captures distinguished audience at Hot Springs."

After an exhaustive resumé of compositions played, Henry Kirk writes: "An artist of the grand manner, without the stiffness of the grand manner. An inspired performer, who imparts her inspiration to her hearers; who interprets the masters and herself by the same token, but without intrusion; who thrills, but does not exhaust; a mentality, but not a cold one; a charming personality in a great artist and you have Florence Trumbull."

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By Leon Sametini

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Of the many books of scales I have seen, it seems to me that they all give different fingerings, especially in the case of scales of three or more octaves. It is very confusing and I should like to know which fingerings are preferable.—M. C.

A.—The primitive books of scales are based on the use of the odd-numbered positions for the simple reason that the student starts by learning his first scale in the key of C in the first position. Once having started this way it seems natural to go from there gradually to the third, fifth and seventh positions, neglecting the second, fourth, sixth and eighth positions. The better way, therefore, seems to be to start by using the same finger for each scale (see Alard Scale Book, published by Carl Fischer). After the student has a thorough knowledge of all scales (the fingerings for the arpeggios are based on the same principle) it is equally important to begin learning various fingerings. Scales which occur in concertos and shorter solo numbers do not always, in fact very seldom, start and finish on the tonic, contrary to scale books. The rhythm and phrasing of the scales are of such great importance that the fingerings become entirely subordinate to the former.

Q.—When there are points over the notes, how is one to know whether they mean sharp or bouncing bowing?—J. P. K.

A.—There are three signs which are generally used for bowing—the dot or point, the dash and the three-cornered sign. I think the latter is entirely superfluous and, in fact, out of date. The points over the notes are used for staccato, saltando and martellato; i. e., any detached bowing. Students are easily confused by the actual meaning of these various Italian and French terms and I think, therefore, an explanation of their meaning is useful. Staccato means detached. Saltando derives its meaning from the verb saltare or to jump. Martellato means hammered. Yet in each case there are stops between each note and therefore the notes are detached. On the other hand, French violinists speak of detached bowing as "détaché" as the opposite of legato bowing. The word staccato is used by the French violinists and not translated into French, whereas saltando or spiccato (the latter is only a violinistic term and not a true Italian word) is called "sautillé." Martellato is called "martelé" in French.

Now then, dashes above the notes mean détaché stroke without stopping between the notes. When the dots are employed, meaning either bouncing or hammered bowing, it is well to know that the bouncing bow is hardly used when playing very loud and that the hammered bowing is never used real fast. For instance, in the case of a Handel sonata, the dots over the eight notes in an allegro movement are usually "martelé," whereas the dots over the sixteenth notes are bounced and hardly employed when playing "forte" since we use the "détaché" stroke for that purpose. If my answer does not explain everything you want to know, kindly write again and quote some examples.

MUSIC IN MILAN

(Continued from page 18)

this great event enjoyed immensely this unusual program of old but ever interesting melodies. Toscanini, members of the orchestra, chorus and assisting artists, were each presented with a commemoration medal engraved specially for this occasion.

Recently visiting in Milano was Howard E. Wurlitzer, president of the Wurlitzer Company, Mrs. Henriette Billino, and Clara Besuden, all of Cincinnati. They attended a performance of Rigoletto at the Dal Verme and praised the admirable performance, waxing enthusiastic over the young Spanish soprano, Margherita Salvi, who sang the role of Gilda. She was presented with a huge mass of flowers by the visitors. Recently arrived in Milan from Paris is Regina Senz, a young American coloratura soprano, daughter of the well known theatrical wig-maker, Adolph Senz, who is now with the Chicago Civic Opera Company. Miss Senz is here to study new roles for several important winter engagements, including one with the Monte Carlo season.

Pietro Marchi, of Chicago, the giant dramatic tenor, who, it is said, weighs 250 pounds, is studying in Milan. We are informed he is a protégé of Mr. Eckstein, well known impresario of Ravinia Park, Chicago.

Armando Januzzi, Italian-American tenor, who has been heard with many American touring opera companies, and, before his recent departure for Europe, at the Academy of Music of Brooklyn, in a highly successful performance of Aida (in the role of Rhadames), expects to study and specialize in the difficult roles of Otello throughout Europe, and already has many offers of engagements here.

Benvenuto Franci, La Scala's leading baritone, has arrived from Buenos Aires and the Argentines, where he was received with great enthusiasm, singing at the Colon with the Ottavio Scotto forces. He was heard there in many different roles. A real surprise awaited his many friends here, as Mr. Franci left Milan with Mrs. Franci last April and returned with an additional member of the family—the future baritone—born August 18. The child bears the name of Carlo Argentino; its god mother and father are Maestro and Mrs. Gino Marinuzzi. Perhaps we are mistaken that the newcomer will be a baritone; he may develop into a celebrated musical director. ANTONIO BASSI.

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HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. Little Rock, Ark., Dec.

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ENGLISH SINGERS AT THE STUDEBAKER

CHICAGO.—Seated at a table, the six vocalists who constitute the English Singers, blend their voices and art in beautiful song. They returned to the Studebaker Theater, November 6, to give a concert for the benefit of the scholarship fund of Mu Iota chapter of Mu Phi Epsilon Sorority, and thereby added to their increasing vogue here. More exquisite coloring, expression and precision of ensemble would be difficult to imagine. These six singers have developed their art to a high degree of excellence, and it was truly fine singing they offered on Sunday afternoon. Motets, Madrigals, folk songs, and street cries formed the program, which was a source of joy to the many listeners on hand, if their applause is to be taken as a criterion.

FLORENTINE CHOIR OF FLORENCE, ITALY

Over at Orchestra Hall at the same hour on November 6, the Florentine Choir of Florence, Italy, conducted by Sandro Benelli, interested a large audience. In elaborate fourteenth century costumes of the Dante and Beatrice period, this picturesque choir sang a program made up of sacred harmonies of the Catholic church dating from the fifteenth century, Italian boat, folk and marching songs, glees and madrigals. Not the finest choir singing we have heard, but there were many enjoyable moments during the afternoon. They sing in true Italian style, which is interesting if not always accurate.

ALEXANDER BRACHOCKI'S PIANO RECITAL

At his first Chicago appearance in piano recital at the Goodman Theater on November 6, Alexander Brachocki impressed as a pianist of individuality, with things of interest to say. He played Debussy, Scriabine, Copland, Faure and Albeniz numbers in a thoroughly convincing manner, displaying musical and technical gifts of high order. Brachocki gets much out of Scriabine and the moderns and delivers them in such a manner as to get the message over to his listeners. His ample technique, keen insight and pure musical delivery make him an artist of the first rank.

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BRILLIANT-LIVEN SCHOOL RECITAL

Before an audience that left not one vacant seat in Lyon & Healy Hall, Sophia Brilliant-Liven and Michael Liven presented a number of their piano and violin pupils in recital, November 6. Pupils of the Brilliant-Liven Music School appear often in recital and have carried off many prizes in contests—all of which speaks volumes for the training received at this most successful school at the hands of Mme. Brilliant-Liven and her able husband. That Liven pupils are well trained, not only technically and musically, but also in poise and concentration, was particularly well brought out last Sunday when all these young people played with apparent abandon and ease before an audience which, owing to the presence of many young children, was anything but quiet. Miriam Mesirov and Rosalyn Tureck, both of whom were winners in the recent Greater Chicago Piano Playing Contest, are young artists in the making. The manner in which Miss Mesirov played the Moszkowski E major Etude and Chopin Variations brillantes and Rosalyn Tureck the Mendelssohn F sharp minor Fantasie were ample proof of that. Evelyn Shapiro, too, proved a worthy pupil of a worthy teacher by her fine rendition of a Handel Fugue and the first movement of the Schumann G minor Sonata. Others who reflected credit on their teachers were Frieda Finder, Fay Segal, Fannie Homer, Rose Goldberg, Aveah Kogan, Frieda Homer, Eleanor Thies, Rudolph Lapp, Jenny Snider, Sophie Feldman and Ruth Deicher.

BEETHOVEN TRIO OPENS NORMAL CONCERT COURSE

Opening the concert course at the Illinois State Normal University, at Normal, Ill., the Beethoven Trio of Chicago scored a well deserved success at the Auditorium, October 27. The Beethoven Trio, which is made up of M. Jennette Loudon, pianist; Aldo Del Missier, violinist, and Ninian Waerner, violoncellist, played numbers by Schubert, Rachmaninoff, Faure, Carl Busch, Bridge, Beethoven, Mendelssohn, Goossens, Glazounow, Juon and Fernandez-Arbo with its usual fine art. One of the largest audiences ever assembled for these concerts heard the Trio and applauded every number most enthusiastically.

TUESDAY SYMPHONY CONCERT: IRENE SCHARRE SOLOIST

The Wagner Rienzi Overture, Dvorak's New World Symphony and Otterstrom's American Negro Suite served well to bring out the fine points of the Chicago Symphony Orchestra at the second concert of the Tuesday afternoon series, November 8. Exceedingly well played, under Conductor Stock's leadership, these made up an enjoyable afternoon.

As soloist there was a newcomer, Irene Scharre, whose rendition of the Beethoven G major Concerto was a thing of delicate loveliness. Hers is simple, fine art, and it would be interesting to hear this admirable pianist in numbers better suited to her mild temperament. She was well liked by the listeners and heartily applauded.

GEORGE LIEBLING'S ALL-CHOPIN PROGRAM

Induced by the high praise bestowed upon him by both European and American critics whenever he has played Chopin, George Liebling has selected for his Chicago recital on November 22 in Kimball Hall, a special Chopin program, which is interesting and comprehensive.

ARTHUR BURTON'S ARTIST-PUPIL MAKES DEBUT

For his debut recital at Kimball Hall on November 8, Hugh Dickerson chose a rather taxing program; but the manner in which he delivered it proved him a young artist of no mean ability. Also he showed what well prepared material emanates from the Arthur Burton studio, for Mr. Dickerson has received his training at the hands of this prominent mentor, who each year sees many of his students enter upon professional careers. With a bass-baritone voice

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of powerful yet pleasing quality, sound musicianship and full command of his resources, Dickerson sings admirably, with taste and understanding. He sang Italian, German, French and American groups to the satisfaction of an enthusiastic audience.

FLORENCE TRUMBULL RETURNS

Florence Trumbull has returned to Chicago and reopened her studios at 6557 Kimbark Avenue, November 11. Miss Trumbull's third and last appearance at Hot Springs, Va., was on November 4, in a charity concert for the benefit of the Hot Springs public library. At the preceding concert, in conjunction with the Choral Society of Hot Springs, Mrs. Francis T. A. Junkin, conductor, over one thousand dollars was realized for the Community House.

WALTER SPRY'S LECTURE RECITAL

On Tuesday evening, October 25, at the Columbia School of Music, the first of a series of lecture recitals was given by Walter Spry, eminent pianist and teacher. It was particularly interesting to hear Mr. Spry tell about Bach, Beethoven and other old masters, for he gave one the impression that he had encountered them on the street one day and had gone home with them for an intimate, pleasant chat which he recounted to his listeners.

We overheard someone say that he attended the recital to please some friends and had expected to be very much bored; but to his surprise found it one of the most enjoyable lecture-recitals he had ever attended.

The second recital of the series will be on December 1, and it will doubtless be worth while to attend. These recitals are an inspiration as well as a lesson in musicianship.

Mr. Spry's piano playing is characterized by technical facility, keen insight into the interpretation, with due respect to the traditions of the composers.

HENRIOT LEVY CLUB

The Henriot Levy Club held its first meeting of the year on October 30. Before the announcement of the names of the new officers, a short review of the history and activities of the club, which was founded in 1921, was given by Vierlyn Clough. The officers for the year are: Mrs. Scott Willits, president; Ada Honderick, vice-president; Irma Hosier, secretary, and Fern Weaver, treasurer. Scott Willits, violinist, was guest artist at this meeting. The program was presented by Bessie Harrison, Sarah Levin, Kathleen French, Evelyn Hussel and Alexander Guroff.

CHICAGO MUSICAL COLLEGE NOTES

Betty Cain, artist student of Leon Sametini, has been engaged by Redpath Chautauqua for a tour of fifteen weeks. Noreen Whitney, another artist student of Sametini, is a member of the Whitney Trio, broadcasting daily over WMAQ, the Daily News Station.

Beatrice Wood, student of Graham Reed, was soloist in a group of songs at the Sherman Hotel, October 31, and at the Stevens Hotel, November 1. Robert Herrick, another Reed student, gave a very successful song recital at the First Congregational Church in Harvard, Ill., last week.

Claude Martin, student of Herbert Witherspoon is soloist over KYW, three times weekly.

Rose Damore, piano student of Mme. Cole-Audet; Nell Gubser, violin student of Leon Sametini, and Elizabeth Kline, vocal student of Rose Lutiger Gannon, gave a concert over WBBM for the Anti-Saloon League.

Frank H. Roberts, vocal student of Arch Bailey, was soloist over WGN on November 2.

Harriet Jordan, of the Desert Song Company, is a member of Mme. Bartusek's dancing classes. Singers are realizing more and more the importance of attaining perfect poise in presenting their work, and in almost every case they choose dancing as the method for its attainment. Lorna Doone Jackson, whose Carmen was one of the sensations of last year's Chicago Civic Opera season, coached her dances with Mme. Bartusek, and Helen Freund, another member of the same opera company, had coached her action as the Doll in The Tales of Hoffman with Mme. Bartusek. The number danced in The Barker by Adelaide Kendall, during its successful run at the Blackstone Theater and now on the road

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in the Middle West, is a composition of Mme. Bartusek's and the dancer thereof was a diligent student at the College studio throughout the entire run of the play.

During the past week eight of the professional dancers from the studio have been engaged for vaudeville: Gladys Deering appeared at the Eagle Club of Milwaukee and the Fish Fan's Club of Chicago on a program in honor of Mayor Thompson and Chief Hughes. Dorothy Kozelka and Muriel Diehm danced successfully for the Shalimar Lodge, A. F. & A. M. Mme. Bartusek appeared personally with four of her artist students, Helena Strakova, Sonia Svoboda, Florence Anderson and Gladys Deering in a program of Czech and Slovak Songs and Dances before the Bryn Mawr Women's Club. Mme. Bartusek prefaced this program with an informal talk on forms of Czecho Slovak Folk Song and dance.

SPALDING AND NEW MUSIC AT ORCHESTRA'S FIFTH CONCERT

Three first performances and Albert Spalding as soloist offered interest aplenty for one program, which in this case was the fifth of the Chicago Symphony's regular Friday afternoon and Saturday evening concerts, on November 11 and 12. With a beautifully poetic rendition of Respighi's Autumnal Poem for violin and orchestra (one of the new compositions presented). Albert Spalding took a high place in the favor of the audience. Spalding is a fine artist and a better interpreter of the new Respighi music would be difficult to find. Seldom has a first performance been received so wholeheartedly and with such enthusiasm as was the Respighi number. For this there were two reasons: Spalding's magnificent rendition and the beautiful music itself, which flows with graceful, suave melody. Spalding revealed his artistic skill once again in the Spohr Gesangs-szene Concerto, after the intermission.

Other new works included John Powell's overture, In Old Virginia, and Miaskowski's seventh symphony. Powell's overture is typical of this American composer, who has brought together Negro songs and old Southern melodies and fitted them into a stirring and attractive overture. Dark, solemn music, depicting drab, rebellious Russia, Miaskowski's symphony is characteristically Russian. It is particularly interesting in that it brings forth a musical personality to be reckoned with. All this new music and the love scene from Strauss' Feuersnot received illuminative treatment from Conductor Stock and his body of musicians.

DURNO STUDIO RECITAL

At the first studio recital of this season Jeanette Durno pupils who appeared in solos were Franklyn Schneider, Louise Hoffman, Hilda Epstein and Olga Sandor. The assisting artists were Sara Shatz, violinist, and Lois Bichl, cellist, who played Beethoven's E flat major trio, and Cadman's Thunderbird suite, with Miss Sandor at the piano. Ensemble playing is made an important feature of these studio recitals. Beginning November 14 recitals are being given regularly every fortnight throughout the season.

AMERICAN CONSERVATORY NOTES

Leone Kruse, the young American soprano who made a most successful debut with the Chicago Civic Opera Company in the leading roles of Elizabeth in Tannhäuser and Desdemona in Otello, was for many years a student of Karleton Hackett of the American Conservatory; later on Miss Kruse did additional work in New York and Germany. Howard Preston, who also appeared in Tannhäuser, is a former student of Karleton Hackett.

Etwell Hansen, organ pupil of the Conservatory, has recently been appointed solo organist for Balaban & Katz' Tivoli and Uptown Theaters.

Mrs. B. W. White, another organ pupil, has recently been appointed solo feature organist at Crane Theater, Carthage, Mo.

Hulda Blank, soprano, will sing a group of songs for the Rogers Park Tuesday morning Musical Club on December 20. Miss Blank has been engaged for the quartet at the Fourth Presbyterian Church, Chicago, and she has recently appeared in recitals in Oak Park, Joliet and at the Teacher's Institute in Kankakee.

Artist pupils of Henriot Levy, Karleton Hackett and Frank Van Dusen gave the recital of November 5.

BUSY ARTHUR BURTON PUPIL

Frederick Newell Wood, tenor from Arthur Burton's studio, will sing the Creation in Dubuque, Ia., on November 22, and on November 29 he will give a recital for the Genola Club, in Chicago.

WALTER SPRY'S STUDENTS HEARD

Some advanced piano students of Walter Spry gave an informal musicale at the Columbia School of Music last Saturday afternoon. An outstanding feature of the program was the playing of young Howard Feiges. As assisting artist, Florence Holcomb, violinist, lent considerable interest to the program.

The Spry Scolari, an organization of Mr. Spry's pupils, offer two partial scholarships (half price) to the most talented students who apply before November 25. Communication may be sent to Mr. Spry at the Columbia School of Music. JEANNETTE COX.

MUSICAL WANDERERS

(Continued from page 5)

last spring and specialized in resting for eight months. She found time for concerts in Belgium, Germany and Switzerland, however, just before sailing for home. She wasn't quite decided whether she will sing this year in opera or musical comedy.

Titta Ruffo was another distinguished Leviathan passenger, returning for his Metropolitan season after almost a year abroad. Like his shipmates he never felt better in his life. He had one of the biggest thrills of his career in Zurich, he said, when the audience of 8,000 stood and cheered after one of his performances, and an equally big thrill when he was cheered by a Berlin audience. His European itinerary included two performances of Tosca at the Opera Comique, performances at the Nationale, Paris, and concerts in Deauville, Paris, Berlin and Zurich.

Rachael Bodenstien, pianist, after a six weeks visit home in Warsaw, returned for vaudeville, opening at the Palace, New York. Alfred Desmond, Welsh tenor, and Thomas Phillips, Welsh organist, arrived for first visits here. Ivy Schilling returned from six weeks in London, headed for

Hollywood with intentions of deserting musical comedy for pictures.

The Leviathan also brought Adele Verne, pianist, and Jena Lawrence, and Fanny Ward, younger than ever and ready for a song and dance vaudeville act.

Mary Garden came home on the Aquitania. The biggest thing in music abroad, she said, is the way the French are putting into the French language the "beautiful, colorful American musical comedies."

"Of course you cannot translate music, or the ideas behind a musical production, from one language to another," she said, "but it is wonderful to see and hear the bright new American shows in the old world capitals. Soon America will be loved for its modern music as the old countries are loved for the old classics."

Miss Garden spent the summer at her villa at Monte Carlo and went swimming twice a day, diving right off her back porch into the ocean. She, too, declared herself ready for "lots of hard work," beginning with a concert in New York, some radio engagements, some Victor records, then the Chicago Opera and long tour. She brought home two new songs by Rachmaninoff to sing this year. She found time during her vacation to create the principal role in Resurrection at the Opera Comique, sing Pelleas and Melisande, and a few things like that.

The White Star liner Homeric brought in Janet Velie, prima donna, home after a six weeks trip, her longest vacation in ten years. After witnessing the way American singers are welcomed in England, she wants to change her headquarters to London.

Fernand Francell, French tenor, Tatiana de Sanzgowitch, pianist, and A. Menuhin, boy violinist, arrived on the French liner Rochambeau.

Tilly Losch, premiere dancer of the Vienna Opera, and Stefan Hoch, who collaborates with Max Reinhardt in staging Reinhardt productions in Europe, arrived on the Hamburg-American liner New York for the opening of the short repertory season of Reinhardt productions, including "Midsummer Night's Dream" at the Century Theatre. Heinz Herald, manager for Reinhardt, was expected to be on board but missed the boat. The demand all over the world is for more music with big dramatic productions, Hoch said.

Mrs. Carl Friedberg and Mrs. Carl Flesch arrived on the New York to attend the joint recital of their husbands at Carnegie Hall on December 17th. Mrs. Friedberg has recovered from a slight operation to her throat this summer and will sing this winter, she said. Add Prohaska arrived for her first visit and a concert tour here.

Emil Herrmann, (the violin dealer) arrived on the New York with 45 old violins in his luggage. Three Stradivarius instruments were the Hammer, dated 1707 and valued at \$32,000; the May Jacquet, 1714, valued at \$38,000, and a third by the same maker, but with no special name, dated 1688 and valued at \$25,000. Another violin in the collection was the Venus, made by F. B. Guadagnini in 1741 and valued at \$12,000.

Eighteen Albertina Rasche girls from the Ziegfeld Follies and Rio Rita sailed on the De Grasse. Albertina Rasche and her husband, Dimitri Tiomkin, sailed on the return trip of the Leviathan. C. C. R.

Leginska's Interesting Activities

Ethel Leginska is doing many interesting things these days. She recently conducted two concerts at the Century Theater,

New York, where she was warmly received. October 20 she conducted Madame Butterfly with the San Carlo Opera Company in Boston, the press receiving her work most enthusiastically, particularly The Transcript. On October 29, she also conducted Cavalleria Rusticana with the same company. This is, as far as is known, the first time a woman has conducted opera.

On November 2, Leginska conducted a symphonic program for the Columbia Broadcasting Company and on November 4 the Boston Women's Symphony in their first concert of the season at Brockton, Mass. The Women's Symphony of Chicago, of which Leginska is the permanent conductor, has announced six concerts at the Goodman Theater, Chicago. She will also conduct the St. Louis Symphony as guest on February 12.

SAN CARLO OPERA

Tina Paggi as Gilda, with her clear and high soprano voice; Thomas Alcaide, Portuguese guest tenor, who has a light but distinctly operatic voice, as The Duke; and Emilio Ghirardini, a Rigoletto who knows his role, were the leading lights in Rigoletto on November 8. Of course, the famous quartet and the popular Donne e Mobile were vociferously acclaimed by the large attendance.

A capacity audience attended the performance of Madame Butterfly on November 9, when two artists new to New York made their operatic debuts here. They were Hizi Koyke, Japanese soprano, in the title role, and Giuseppe Barsotti, an Italian tenor, in the role of Pinkerton; both newcomers proved assets to the Gallo forces. Others in principal roles were Mario Valle (Sharpless) and Bernice Schalker (Suzuki). Peroni conducted.

Myrna Sharlow, in the role of Marguerite, was the outstanding figure in the San Carlo offering of Faust, on November 10. Miss Sharlow's voice is a fine, flexible instrument which she employs to good effect. Her histrionic ability is ample and her whole performance was well in keeping with the role assigned to her. Her singing of the famous Death and Resurrection was especially noteworthy. She was supported by a cast including Franco Tafuro, Andrea Mongelli, Emilio Ghirardini, Bernice Schalker, Luigi de Cesare and Beatrice Altieri. Carlo Peroni conducted.

La Traviata was billed for November 11. Violetta was sung by Tina Paggi in a commendable manner, her innate dramatic ability proving an effective foundation for her excellent vocal work. Franco Tafuro as Alfredo Germont, Mario Valle as Giorgio Germont and Conductor Carlo Peroni were, each of them, most satisfactory. Frances Morosini made a pleasing Flora, and Beatrice Altieri as Annina, Francesco Curci as Gastone, Luigi de Cesare as Baron Douphol, and Natale Cervi as Doctor Grenvil all did their part in making the performance an enjoyable one.

An unusually fine performance of Martha entertained the Saturday matinee audience with Tina Paggi, a welcome Lady Harriet for the charm of her singing and the very beautiful rendition of The Last Rose of Summer; Bernice Schalker, the Nancy, and Giuseppe Barsotti, a newcomer with a good voice, as the Lionel.

The first week of performances was concluded on Saturday evening with the perennially popular Aida.

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where an American branch of this well known institution has been established. The Modern Violin Institute is under the personal direction of Lucien Capet and has as honorary

presidents such world famous artists as Eugene Ysaye, Fritz Kreisler and Pablo Casals.

Such well known French pedagogues as Mme. S. Joachim-Chaigneau, Remo Bolognini, Michel Wilkomirski, and Georges Szpinalski have come to Chicago as members of the faculty of the Modern Violin Institute, which is temporarily located at the Eitel Hotel, Delaware Place and Cass Street. Phyllis Feingold is assistant teacher and Louise Silber has the preparatory classes. A unique feature of the Institute is that the instructors have all been trained in the school and all have established names for themselves in the concert and teaching world. The Modern Violin Institute of Paris is widely known throughout Europe, where it is considered one of the most representative schools of its kind.

Mme. S. Joachim-Chaigneau, head of the master classes of the Institute, has been teaching with much success throughout the summer months in Chicago. Mme. Joachim-Chaigneau is the only representative of the faculty of this well known Paris school who has ever taught in the United States, and brings with her the proven modern methods, which have made the school celebrated for developing the highest technic in the shortest possible period of time. Her technical methods have attracted world-wide attention and have been published in book form in French, Italian, Spanish and English under the title, *How to Practice*, with an introduction by Fritz Kreisler. Schirmer has recently published her *New Values in Violin Study*, which also carries a foreword by Kreisler. Mme. Joachim-Chaigneau has gained an enviable reputation as a violinist and teacher. As violinist she appeared with the Chaigneau Trio in all the large cities of Europe, in joint recital with such artists as Joseph Joachim, Pablo Casals and Harold Bauer, and was the last violinist to have the honor of playing in the Gewandhaus in Leipzig under Arthur Nikisch. She has had the valuable training of the late Joseph Joachim, her father-in-law, who coached and sponsored her for several years.

Remo Bolognini has been engaged as second concertmaster of the Chicago Symphony Orchestra, and is scheduled for three solo appearances with the orchestra before Christmas.

Michel Wilkomirski has won much success in concert. Last season he scored heavily as soloist with the Pasdeloup

Orchestra in Paris. Of him Eugene Ysaye writes: "Michel Wilkomirski must become one of the first violinists of the time."

Georges Szpinalski has appeared in concert and recital in France and received most enthusiastic praise from the critics. Lucien Capet says of him: "This young man is one of the most exceptional personalities of our time, and I can do no better than to recommend him to all the orchestra leaders and musical societies of France and abroad, as one of the most wonderful violinists one can possibly hear."

Such a remarkable violin school is a welcome addition to Chicago's musical circle, and success should crown its efforts.

Shura Cherkassky No Longer a Prodigy

Shura Cherkassky, an unusually talented young pianist, celebrated his sixteenth birthday with a delightful trip to Europe and Africa. With the enthusiasm and veneration proper to youthful artistic natures he was literally carried away by his trip, looking over Paris from the top of Eiffel Tower and was so interested in all the opportunities offered him that he descended to the city mains investigating the power houses that are responsible for the manipulations of factories and railroads. His visit to the grave of Chopin was an event for the young pianist as he is very fond of the composer; he attended the religious services in the church of Notre Dame de Paris and heard the doleful songs in the Mosques in Africa. A trip through the desert of Sahara on a camel's back, swimming in Switzerland and at Nice invigorated the youth so that he returned to this country revived and full of dreams. The young Shura



SHURA CHERKASSKY

from a photograph taken three years ago.

is now sixteen years old. Up to the present time he has appeared in concert in the familiar knickers of the boy. His listeners at his concert in Carnegie Hall on December 7 will see him for the first time in the formal tuxedo outfit of the adult. Cherkassky is no longer a prodigy, he is now the artist.

Birmingham's Music Club Active

The Birmingham, Ala., Music Study Club is the oldest community organization in the Magic City. It sponsors most of the musical activities in those environs and is largely responsible for the musical growth and development of musical appreciation in the city. Other than its local activities it belongs to the National Federation of Music Clubs, which entails wider interests, and has on its executive board Mrs. J. L. Yancey, Mrs. Harry O. Underhill, Mrs. W. D. Tynes, Mrs. E. T. Rice, Mrs. W. L. Kroh, Mrs. Upton Singluff, Mrs. Jane Lehman, Mrs. E. G. Chandler, Mrs. George Houston Davis (who is also a national chairman), Emma McCarthy, Mrs. George C. Harris, and Alice Graham.

Marcella Geon Artists Score

When the Women's Club of Tarrytown, N. Y., presented *That's That*, a musical comedy, on October 18 and 19, Mrs. Raymond Schenck (Arline Heidl), an artist-pupil of Marcella Geon, scored an individual success. One of the local papers commented: "Mrs. Schenck possesses a very fine voice and used it well in *The Day That I Met You*." Her singing reflected much credit upon the work of Miss Geon, who is already exceedingly busy in her New York studios.

Marguerite Brezee, another pupil, gave an interesting program over WGBS on October 23, which attracted considerable attention.

Philip James Announces Orchestra Plans

Philip James, conductor of the New Jersey Orchestra of Montclair, N. J., announces the opening concert of the sixth season of the organization for the evening of December 6. Sylvia Lent, violinist, will be the soloist of the occasion and play the Brahms concerto. The program will also include Beethoven's second symphony and the overture to *The Bartered Bride* by Smetana. Pablo Casals and Harold Bauer have been chosen for the soloists of the second and third concerts of the winter series, to be held on February 24 and May 11, respectively.

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The huge ballroom of the Ritz Carlton contained many notables of the musical and social world on October 27, including conductor Zaslavsky of the Beethoven Symphony Orchestra, who applauded Florence Foster Jenkins, president of the Verdi Society, in her annual invitation song recital. The affair took on the aspect of a pre-Hallowe'en night, with fancy caps, etc., and was a huge success.

Mrs. Jenkins sang in five languages. She began with a realistic presentation of The Lorelei, being gowned in silver sheen, singing Liszt's setting of the famous Heine poem in German with dramatic impulse. Then came a brace of Russian songs, in costume, with guitar, followed by German Lieder—Strauss' Zueignung and Grieg's Traum, sung with real musical feeling and excellent enunciation. Fourdrain's Carnival preceded Chanson Provencale, the latter being possibly the best offering of all, for in this the artist showed coloratura technic of high degree, with extreme C's and D. Accompanist Spross' own songs—Major and Minor, and 'Tis June—were so warmly applauded that Mrs. Jenkins repeated the latter, sung for



FLORENCE FOSTER JENKINS

the first time for a New York public. Resounding applause brought gracious acknowledgment from the singer, now gowned in gold, with regal crown, and on whom a gorgeous array of vivid autumnal flowers was showered; the same was the case after her concluding Una Voce, in which she covered remarkable range with facility. More flowers, continued applause, and an encore, Her Gown, followed, the latter archly sung.

Mr. Spross played accompaniments, and also solos by Liszt, himself and others, and at the close President Jenkins announced the Tenth Year Supper Dance and celebration of the Verdi Club, on Monday evening, November 28. There followed a procession of admirers bearing congratulations to Mrs. Jenkins, who received in line with her Verdi aids. Russian dances by Princess Nina Caracciolo, Mrs. Nichols at the piano, and general dancing ensued, to the music of Orlando's orchestra; altogether it was an auspicious opening of the tenth Verdi season.

Szigeti to Make Rapid American Tour

The appearance of Joseph Szigeti, Hungarian violinist, at the second Beethoven Symphony Orchestra concert of the season in New York will mark the opening event in the violinist's rapid tour of the principal American cities. This tour will extend only until February 15, at which time Mr. Szigeti will return to Europe, where he has been ranked among the foremost violinists for more than a decade. Although he has made but two American tours previous to the present one, his virtuosity has won for him a real place in the hearts of concertgoers wherever he has been heard.

Viola Klais in Philadelphia

Friends of Viola Klais, Philadelphia organist, greeted her return for a limited engagement at the Logan Theater in that city with much enthusiasm. Miss Klais was guest organist at the theater about one year ago, and created a splendid impression among its patrons. The past year has been filled with numerous successful engagements, and this season promises to be equally active. Interpretations by Miss Klais are well liked, and she possesses a number of specialties of her own composition.

Pasquale Sonnino in America

The arrival in America of Pasquale Sonnino means the coming to this country of a very talented Italian violinist. Previous to his migration, he gave several concerts at the Philharmonica in Rome, played in Naples, Bari, Lecce, and appeared as soloist with well known orchestras. A recital in Town Hall will introduce the artist to American audiences the latter part of November.

Ethel Fox Well Received with San Carlo

Ethel Fox, soprano, who made her operatic debut with the San Carlo Opera Company in Asheville, N. C., and who scored as Musetta and Gretel with the company in Boston, opened the New York season as Musetta in Boheme. Everywhere the critics praised her voice and acting.

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BOSTON

LORRAINE FOSTER

BOSTON.—Lorraine Foster, soprano, with Frank Bibb at the piano, gave a recital in Jordan Hall during the same week. Miss Foster yielded unusual pleasure, thanks to a program that revealed discriminating taste, as well as to her vocal and interpretative gifts. Opening with a group of old airs from Mozart, Handel and Ranzini, which she sang with understanding and taste, Miss Foster passed to a group of French pieces by Debussy and Fauré, proceeded to lieder of Brahms, Schumann and Schubert and brought her interesting selection of numbers to a close with a group of folk songs labelled Californian Spanish, Old English and Kentucky. In her singing of this program Miss Foster disclosed a voice of lovely quality, particularly in its middle register, genuine musical feeling and characterizing power of no mean order. She has, moreover, an engaging charm that adds materially to the enjoyment afforded by her work. An audience of good size was keenly appreciative.

KATE AND JAMES FRISKIN

Kate and James Friskin gave a recital for two pianos, also in Jordan Hall. As a feature they presented Bach's Concerto in C major with the assistance of a string orchestra from the studio of Marie Nichols, which was led with marked competence by Harrison Potter. For the rest, Mr. and Mrs. Friskin were heard in Mozart's sonata in D major, the variations of Brahms on a theme of Haydn, and numbers by Bax and Ravel. Their playing is stamped by commendable precision, good rhythm and solid musicianship. The audience applauded the pianists warmly.

PHILLIP GORDON

Phillip Gordon, pianist, gave a recital for the benefit of the Boston Music School Settlement, in Steinert Hall. Beginning with a creditable performance of Beethoven's Moonlight sonata, in which he showed a serviceable technic, good tone and musicianly phrasing, Mr. Gordon also played a group of pieces by Chopin and numbers labelled Manna Zucca, Gruenfeld, MacDowell and Delibes-Dohnanyi. His hearers were clearly gratified.

GIL VALERIANO

Gil Valeriano, tenor, at his recital in Jordan Hall, offered a program well designed to carry a ready appeal, while avoiding the commonplace. It comprised old Italian airs, including the ever-lovely Nina, of Pergolesi; French pieces—not omitting the exquisite Dream song from Massenet's Manon; two relatively unfamiliar items of Brahms and Franz; four Spanish numbers, and two pieces by Frank La Forge. Mr. Valeriano repeated the success that he had here last season. Endowed with top tones of rare warmth and resonance, he is at his best in music calling for these tones and in his native Spanish songs. These latter he sings with a verve, sympathy and spirit that make them altogether delightful. Yet he sang the classic airs and the lieder with taste and good sense of style. His audience was very enthusiastic, insisting on numerous extra songs. Alice Vaiden was a highly competent and wholly sympathetic accompanist.

J. C.

FOREIGN NEWS IN BRIEF

(Continued from page 7)

by the Resident Orchestra, under Peter van Anrooy. Iona Durigo and Jacques Urlus were the soloists on both occasions. These performances bring up to ten the total number of productions of this work in Holland during the past year.

FRANKFORT HEARS NEW HINDEMITH WORK

FRANKFORT-ON-MAIN.—The beginning of the winter music season here was noteworthy for an ideal performance of Hindemith's new Chamber Music (opus 36, No. 3), which was played by Alma Moodie with the Museum Orchestra under Clemens Krauss. The second concert of the same society produced Leos Janacek's Sinfonietta. Krenek's Jonny, already played on about twenty stages, is about to be given here. The conductor will be Walter Bruggmann from the Leipzig Opera.

H. L.

Mary C. Brubaker to Make Debut

The Arthur Judson Recital Management announces the professional debut of Mary C. Brubaker, harpist, on November 22, at Steinway Hall. Miss Brubaker is a young American artist who has been educated exclusively in America. She graduated with honor from the Notre Dame College of Baltimore, Md., and the New York College of Music. Miss Brubaker comes from pioneer Pennsylvania stock. A well balanced program of old classics and modern compositions will be presented, a program of proper admixture of contrast, variety and unity. The recital will be opened with a group of five harp transcriptions from the old Italian masters of the fifteenth, sixteenth and seventeenth centuries—Palestrina, Frescobaldi, Zipoli, Durante

and Pergolesi—which will be followed by a modern suite in three movements by A. Francis Pinto. The last group will consist of five salient compositions in French, English, German, Viennese and Italian.

Nora Helms, coloratura soprano, will contrast the program by presenting a group of novelty songs with flute obligato, assisted by Sallie Bosse, artist-pupil of Georges Barrere, flute virtuoso, and Robert Gayler at the piano.

THE MOVIES

(Continued from page 34)

her best vehicle in many a day. As winsome and lovely to look at as ever, she has still the same facility for provoking smiles and tears. The story has appeal and the star is surrounded by a competent cast. A Krazy Kat cartoon adds a touch of mirth to the program, which also includes orchestral selections from O Kay, the Broadway success, under the direction of Joseph Briglio. The Rialto Vocal Ensemble, displaying voices that blend well, is heard in selection by Stephen Foster, the American composer, the last hours of whose life are shown on the screen. It is not only impressively sad, but also an instructive film of the Music Master Series so popular today.

PARAMOUNT

The good old waltz holds sway at the Paramount this week; and the compelling lilt of the venerable three-quarter rhythm has lost none of its potency in matter-of-fact 1927.

The feature picture is a movieified version of The Last Waltz, an operetta of the neo-Viennese school, which was produced here by the Shuberts several years ago. The original music, while chiseled and pruned to fit into the scheme of the scenario, adheres in substantial measure to the original score of Oscar Strauss. The necessary modifications have been made with good judgment and taste, and very little, if any, of the charm of the original is lost. As a cinema picture the Last Waltz is, perhaps, lacking somewhat in action; but this shortcoming finds compensation in the lyric charm, the delicate sentiment and humor that pervade the story. The episodes of Austrian court life, the love of the crown prince's aide for the countess, the humorous and harmless complications and the fateful significance of the all-important waltz exert the same influence on the present day Paramount audiences as they did on the Viennese in the days of Johann Strauss.

The aide is played by Willy Fritsch in a manner quite true to the traditions of the Vienna operetta. Vivacity, humor, sentiment and bonhomie are all there in ample measure. Luzy Vernon as the countess and Liane Haid as the princess contribute much to the enjoyment of the production, which is the output of the UFA.

The Public Theatre presentation is entitled Listen In. It consists of nine entertaining acts and a rousing finale. The stage orchestra is under the direction of Kosloff, a new personality on Broadway. A particularly bright star here is Irmanette, a dancing violinist who black bottoms superbly and wields a dexterous bow at the same time. She finds much favor with the audiences. Dolores and Eddy please with some familiar Bowery dances of the American apache type, and Herman and Seamon get an abundance of laughs with witticisms of the hayseed variety.

The customary Jesse Crawford Organ Concert is up to the usual high standard. Altogether an enjoyable and edifying entertainment.

DO YOU KNOW THAT—

The latest UFA production, The Last Waltz, is the attraction at the Paramount this week and is well worth seeing.

Mary Pickford continues at the Rialto in My Best Girl, and the long heralded Sorrell and Son has opened for an indefinite run at the Rivoli. Of course the Paramount feature, Wings, continues to draw large audiences at the Criterion.

The Capitol Theater is now broadcasting its Sunday Morning symphonic concerts.

The Lieblich Singers and Sofia del Campo, South American coloratura soprano, are among the vocalists who assist Nat Shilkret at the Strand this week. Nor must one forget Cliff Edwards, a Strand favorite.

Ingram's The Garden of Allah, with Alice Terry and Ivan Petrovitch, at the Capitol Theater, is a very good picture.

Janet Gaynor scores another success in Two Girls Wanted this week at the Roxy.

Douglas Fairbanks comes to the Liberty, November 21, in The Gaucho.

Paris is seeing the UFA production, Metropolis, which ran here at the Rialto.

At Jolson in The Jazz Singer will be shown in London on January 15.

One of Gloria Swanson's old pictures made with Tom Meighan—Male and Female—is being shown all week at the

55th Street Cinema, the house of revivals and premieres. A motion picture biography of Franz Schubert is an added feature.

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The presentation of Carmen by the Los Angeles Civic Opera Company drew a large crowd to the Shrine Auditorium, on October 12. Martinelli as Don Jose gave an excellent characterization, and Bourskaya as Carmen offered a sincere and dramatic portrayal, although somewhat more somber than tradition has given us. Defrere's Escamillo was also good and Katherine Seymour, as Michaela, was appealing. The entire production was good but lacked the thrill attending many of the performances; both company and audience seemingly had gone a little stale and even the spirited conducting of Merola and the beautiful ballet of Oukrainsky failed to put the snap into things.

The following night in La Tosca the entire company presented a fine and well balanced production. Anne Roselle as La Tosca was all that was expected of her, and that was much. Chamlee as Cavaradossi was vocally and dramatically excellent. Angelo Bada made the subordinate role of Spolesta stand out. Antonio Scotti gave an unexcelled interpretation of Scarpia. Merola conducted in his usual supremely artistic manner.

The perennial favorite, Il Trovatore, was given Saturday night before a packed house. Martinelli as Manrico and Meisle as Azucena were heard in a performance long to be remembered, lifting the old opera out of its ordinary. Peralta made a beautiful Leonora and Alice Muma, of Los Angeles, played and sang Inez with poise and intelligence. Millo Picco as Count Di Luna was good. D'Angelo and Oliviero were also in the cast. Cimini conducted flawlessly and the performance as a whole was one of the best of the season.

The most brilliant season the Los Angeles Opera Company has ever known came to a close on October 17 with a double bill. Cavalleria Rusticana, coming first, received a notable presentation with Peralta as Santuzza. Elinor Marlo as Lola, Chamlee as Turiddu, Defrere as Alfio, Enid Deeds as Mamma Lucia, and Tanzi as the Peasant Woman. Peralta and Chamlee received an ovation for their work together. Marlo was excellent as Lola, and Defrere made good use of his opportunities as Alfio. Enid Deeds and Elvira Tanzi also were adequate. Pagliacci, with Roselle and Martinelli, abounded in thrills. Amato as Tonio, Oliviero as Beppe, and Defrere as Silvio, each made his part conspicuous by convincing work. Merola directed with his usual expert touch and received curtain calls with the company. Martinelli was applauded and cheered to the echo for his singing of Pagliacci's Lament, and greatest enthusiasm was expressed over the work of each member of the cast. The scenic effects were beautiful and the staging more convincing than usual with this opera.

The regular concert season opened at the Philharmonic with Jascha Heifetz, violinist, as the attraction, under the management of L. E. Behymer. A large audience greeted the artist. His opening numbers were the Vitali Chaconne and the contrasting Spanish Symphony by Lalo. Chopin's nocturne in D major and Friedberg's arrangement of a Schubert Rondo were outstanding for the beauty of both solo and accompaniment and showed Heifetz and Achron, his accompanist, at their best artistically. Hartman's arrangement of Debussy's Maid with the Flaxen Hair was exquisite. The audience insisted on its repetition. The Reis Perpetuum Mobile displayed to the full the technic of both artists. Paganini's Caprice No. 24 closed the regular program. The generosity of the artists, however, provided many extra numbers.

B. L. H.

Farnam Organ Recitals Begin November 27

Lynnwood Farnam's plans for organ recitals at the Church of the Holy Communion, New York, include nine programs, of which one is of modern American works (four of these manuscript); four comprising the entire organ works of Franck and Brahms, and four devoted to Bach. Each program will receive two renditions, and the Brahms works will be repeated in the same programs. The American program takes place on Sunday, November 27 at 2:30 p. m., and Monday, November 28, at 8:15 p. m.

Hurok Concerts at Jolson Theater

On account of the Max Reinhardt production of the Midsummer Night's Dream, coming into the Century Theatre this week, the Hurok Sunday Afternoons of Music were discontinued for one Sunday, November 13, and will be resumed on Sunday afternoon, November 20 at the Jolson Theater.

George Lieblich in All-Chopin Recital

George Lieblich will give an all-Chopin recital at Kimball Hall, Chicago, on November 22.

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PHILADELPHIA, PA.

PHILADELPHIA, PA.—The Philadelphia Orchestra, for its third pair of week-end concerts, October 21 and 22, gave in every sense a most delightful rendering of its admirably arranged program, opening with La Pisanella, a suite by Pizzetti, contemporary Italian composer. Following this was a Mozart concerto for oboe, clarinet, horn and bassoon, and after the intermission Brahms' Symphony No. 2, in D major, op. 73, which formed a magnificent climax. Fritz Reiner, guest conductor, gave such a reading of this symphony as called forth the most enthusiastic and well merited applause, which he generously shared with the men. It seemed that the orchestra never played better, not only in the symphony but in every number. The men seemed heartily to enjoy their work, and Mr. Reiner's musical personality is an inspiration both to orchestra and audience. His readings are of the highest artistic merit and a listener of the most ordinary musical intelligence could scarcely fail to understand, so clearly is it all delivered in the various nuances of tone and rhythm. Of the eleven symphonic pieces scored in La Pisanella, five are included in the suite, four of which were played at this time. The Danse de l'Epervier, written for strings alone, was exquisitely done; in pianissimo parts Mr. Reiner seems to evoke an infinitesimal thread of tone of the purest quality.

In the Mozart quartet for solo oboe, clarinet, horn and bassoon with orchestral accompaniment, the solo parts were played respectively by Marcel Tabuteau, Daniel Bonade, Anton Horner, and Walter Guetter (the "firsts" in the various sections of the orchestra) and never was better opportunity given to the listener to revel in the charm and joy, grace and beauty of Mozart. They were many times recalled by a delighted conductor and their audience.

The Brahms Symphony was superbly done. In its interpretation Mr. Reiner gave great care to line and form in every detail; nor was coloring sacrificed thereby in the least. The dynamic distribution was also splendidly balanced, so that it would have been a small minority who failed to enthuse over such a reading, and that minority could not be heard amidst the applause which voiced the pleasure of an audience trained and experienced as is that which now greets the Philadelphia Orchestra in its home town.

A delightfully refreshing recital was given on October 27 in Witherspoon Hall by Rose Zulalian, young Armenian contralto. Possessed of a rich, beautiful voice, Miss Zulalian used it to splendid advantage, exhibiting a rare evenness in all registers, and an amazing range. In addition to this, her personality and appearance were so charming that one felt thoroughly satisfied. Her opening group included numbers by Rossi, Bach, Purcell, Gilbert and Warren Story Smith. Each was rendered with masterly attention to style and content. Equally well-done was the difficult Ah, Rendimi; the light, happy Nymphs and Shepherds, and the tragic Lament of Dierdre. The Bach number and A Caravan from China Comes were other examples of contrast and mastery on the part of the singer. The second group, composed of four Schubert songs, gave further evidence of Miss Zulalian's artistry. The dramatic, Der Doppelgänger, was especially delightful. Each group was followed by an encore.

The third group, which featured Armenian folk songs, proved very pleasing to the audience. The first, Ov Took Sarer, was by Suni, who was present and shared in the applause. Busang, very popular, was followed by the beautiful Ara Ho, splendidly sung. Three encores barely satisfied the enthusiasm of the listeners. Five songs by Griffes closed the program, which was well arranged and not at all hackneyed. Miss Zulalian certainly may well count her appearance as highly successful, and it is to be hoped that she will be heard here soon, again. William J. Reddick provided excellent accompaniments and was brought out by the soloist to share in the applause.

The program presented by the Philadelphia Orchestra (directed by Fritz Reiner as guest conductor) on October 28 and 29 and also for the second Monday evening, October 31, was most interesting. Opening the program was Schubert's symphony in C major, which abounded in melody. The andante was transparently beautiful, while the scherzo and finale were more complex but highly pleasing. Mr. Reiner gave a splendid reading of it and the orchestra played superbly as always. Following the intermission, Beatrice Harrison, English cellist, appeared as soloist in the Delius concerto for cello and Orchestra. The concerto is delightful, while Miss Harrison's interpretive ability, tone, and mastery of her instrument are remarkable. She was recalled again and again at the close of the number. The closing piece number was the music from the ballet, Sky-scrapers, by John Alden Carpenter. The addition of traffic lights, three saxophones, two pianos, celesta, banjo and various other unusual instruments was prophetic of something novel, to say the least. The composition was certainly that, and also highly entertaining. Mention must be made of Mr. Wissow's capable work at the piano during this number. The entire orchestra seemed to enter into the spirit of it, and played the unusual score with marked skill. As a whole, the audience seemed to enjoy the novelty, rather than resenting it as has occurred in some of the modern musical atrocities.

The Philadelphia Chamber Music Association held its first meeting of the season in the ballroom of the Penn Athletic Club, upon which occasion the Philadelphia Chamber String Simfonieta presented the program. The appearance of this organization, of which Fabien Sevitsky, a prominent player in the bass string section of the Philadelphia Orchestra is conductor, was warmly welcomed. After each number he received evidence of the appreciation of the audience, especially after the fugue movement of Bloch's Concerto Grosse which was a fine interpretation of this colorful composer's work, as was also the second movement, Dirge, which formed the andante, though this entire number was admirably performed—a credit to the musical perceptions of the conductor and to the response of his men. The program opened with a dainty suite in C major by Purcell, a composition of no great content, but following closely the old classical dance suite, pleasing and good to know. Domenico Alaleona's Due Canzoni Italiane were two beautiful numbers, the first La Mamma Lontana and the second Canzone Ballo, both scored for strings, harps, celesta and tympani. These formed the second number on the program and evidently were much liked from the applause which greeted them. Dorothea Neebe Lange's work at the celesta in these two selections and at the piano in the concerto which followed proved her an excellent ensemble player. The Simfonieta, composed of eighteen members, finds its talent

from among members of the Philadelphia Orchestra. They gave a series of concerts of their own last season, which were so well received that it is hoped another will follow this year, as they so well supply just such a form and style of music as would otherwise not be heard in public recitals in Philadelphia.

On November 3, Mildred Parisette, Metropolitan Opera soprano, appeared as guest artist with the Philadelphia Grand Opera Company in the performance of Il Pagliacci. Miss Parisette made a bewitching Nedda, and her beautiful voice lent charm to the part of Nedda. She was excellently supported by Irvan Dneproff as Canio, Chief Caulpican as Tonio, Rodolfo Hoyos as Silvio, and Alessandro Angelucci as Beppe. Fulgenzio Guerrieri received deserved applause for his conducting, while the orchestra, composed of members of the Philadelphia Orchestra, added greatly to the success of the opera. Following the opera, a fascinating ballet, L'Hiver, was presented by the Philadelphia Grand Opera Company ballet, trained by Caroline Littlefield, with Catherine Littlefield as premiere danseuse. M. M. C.

Lisa Roma to Tour With Ravel

The initial visit of Maurice Ravel to the United States has been looked forward to with much expectation by music lovers all over the entire country. The artist who has been



Strass Peyton photo

LISA ROMA

chosen to accompany him this winter on his transcontinental tour as interpreter of his songs is Lisa Roma, American soprano. After appearing with success in Berlin at the Staatsoper and in recitals in Paris and other continental cities, Miss Roma was presented to the American public in recitals in New York and other large cities in the east, and in tours throughout the west. Last season she was heard jointly with Pablo Casals in Philadelphia in a recital which won much commendation from the press. During this season she will sing several leading roles with the Philadelphia Grand Opera Company and appear in recitals in a number of leading cities in addition to her appearances

with the noted composer. On October 16 she sang a group of Schubert songs in an orchestral concert led by Ethel Leginska at the Century Theater, New York, performing them, according to the New York American, "in a feeling and vocally satisfying manner."

Pilar-Morin Artist to Debut

Hilda Burke, Baltimore soprano, who by winning the National Federation of Music Club's prize last April in Chicago gained the privilege of appearances with the American and San Carlo opera companies and auditions for the Metropolitan and Chicago Civic opera companies, has been adding weeks of diligent stage routine with Mme. Pilar-Morin. The soprano will probably make her debut this month with the Philadelphia or Chicago companies either in the roles of Santuzza in Cavalleria Rusticana, or in Aida, to which she has given much time and attention.

In commenting on the work of Miss Burke, Frederick Strehlan, music critic of the Baltimore Sun, gives an interesting sidelight on the career of Mme. Pilar-Morin when he states: "If Mrs. Burke proves as apt and receptive a scholar under the direction of Pilar-Morin as she has shown herself to be vocally, her first appearance in a professional sense will be invested with great value and should usher in a brilliant operatic career, for the noted Frenchwoman who has undertaken the singer's dramatic education ranks among the best in her line. She has occupied an eminent place in French operatic as well as dramatic art. Starting as a singer of great promise, she was obliged to abandon her operatic aspirations when her voice failed. Becoming disqualified even for the speaking stage by her misfortune, she courageously applied herself to another form of entertainment, that of pantomime, in which she has gained an outstanding success. Later she recovered her voice sufficiently to essay again the spoken drama with great distinction. In fact she is to be ranked with the most famous of the French actresses who have visited America. For some time past she has devoted herself to teaching histrionics and in this way is making an important contribution to the history of the theater."

Emil Enna Celebrates

Emil Enna, of long and honorable musical fame in Portland, Ore., celebrated there on November 12 the twenty-fifth anniversary of his American citizenship. The occasion was observed with a dinner.

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| Rondo, Op. 73..... | Chopin |
| II. Fantasia, Op. 5..... | Rachmaninoff |
| Barcarolle | |
| Night and Love | |
| Tears | |
| Easter Morning in Moscow | |
| III. "La Belle Griseldis"..... | Reinecke |
| Gigue..... | Vendelin |
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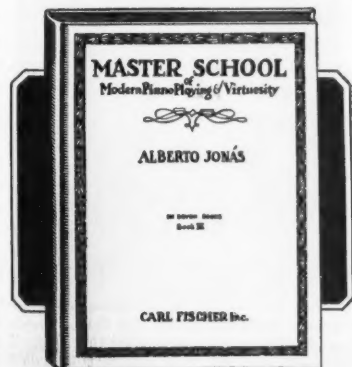
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MARTHA BAIRD.

(Left to right) The pianist with Lady Maud Warrender and Florence Easton, soprano of the Metropolitan Opera Company, during a visit at Lady Warrender's country home in England.



JAMES A. BARR,

tenor, whose recital with the Knabe Ampico for the Homer L. Kitt Piano Company at the Washington Heights Presbyterian Church, Washington, D. C., on October 28, was enthusiastically received. On the evening of November 6, Mr. Barr sang from WTFF, which is one of Washington's new high-powered radio stations. (Photo © Harris & Ewing)

HANS KINDLER,

cellist, who appeared in Paris on October 22 and 23 with the Colonne Orchestra. Included on the program was his own arrangement of the Valentin suite, and also Bloch's Schelomo, of which Mr. Kindler gave the first performance in 1925. On October 25 the cellist played in Brussels, and departed soon after for Holland, where he was scheduled for eleven concerts, two of which were to be with the Concertgebouw Orchestra, before returning to Paris for a concert on December 1. Additional concerts will be given in France, Germany and Holland prior to Mr. Kindler's arrival in this country on January 1. He has been booked to conduct the premier performance of Stravinsky's new ballet in Washington, D. C., next April.



EUROPE BOUND!

(1) Stuart Gracey (left) and Maestro Giuseppe Papi of the San Carlo Opera of Naples, snapped on board the S. S. Roma. The latter is a brother of the former Metropolitan Opera conductor. (2) The young American singer on board with the gymnasium master who is very popular with singers as he turns his entire gymnasium over to them for vocalizing.



SAMUEL GINSBERG.

Samuel Ginsberg's splendid baritone voice was always so highly praised that he gave up a promising business career to devote all his time to music. Tosi Trubilee has been his exclusive instructor for two years, and he has had successful radio and other engagements. Singing in seven languages, arias and songs make up his repertory, and next season he will be heard in a Carnegie Hall, N. Y., recital. "You have a marvelous voice, with both volume and quality," "Give up everything and become a singer," "Your splendid voice should not hide behind a business career,"—these and similar expressions induced his change of life's work. The New York American of October 31, 1926, devoted considerable space to this young and ambitious singer, who, it is safe to say, will be heard from before long.



BEATA MALKIN,

sister of the Malkin brothers, who has been engaged by Toscanini for guest appearances at La Scala, Milan. She is a dramatic soprano of high standing in Europe, and is here pictured in the role of Ariadne, in Gluck's opera of that name.



MYRA MORTIMER AND RICHARD CROOKS

in Christiania, Norway, where the lieder singer and tenor gave recitals during the same week this fall. Both artists are Americans, and are now touring this country, having returned to their native shore after enjoying many successes abroad.



RHEA SILBERTA,

who is giving a series of musical lectures at the Hotel Plaza this winter. The first was held on November 9. Other dates are November 23, December 7 and 21, and January 11 and 25, at eleven o'clock. Music of Italy, France, Germany, Russia, America and the Orient are discussed and illustrated by well known artists.—(Photo by Maurice Goldberg)



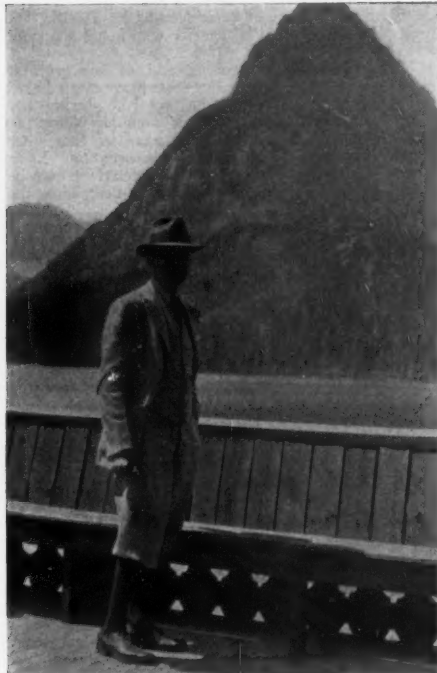
THE LATE GERTRUDE D. CURRAN,
who died in Utica, N. Y., on September 7, leaving an estate valued at more than \$100,000. One provision of Miss Curran's will provides for the establishment of the Curran Music School Fund, a fund to be used for the musical education of eight Utica Free Academy students, the scholarship being created under the provisions of the general municipal law. \$5,000 and her grand piano were left to Nicholas Gualillo, a student of music in whom she was interested; \$5,000 each will go to the Stevens-Swan Humane Society and the Rescue Mission of Utica, and \$6,000 will go to the Utica Public Library, the income to be used for the purchase of orchestral scores for the library's music room.



KATHARINE SEYMOUR,
soprano, who made a very successful operatic debut recently in San Francisco with the San Francisco Opera Company. (Alfred's Studio)



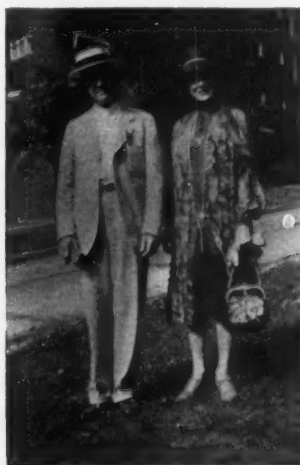
ANCA SEIDLOVA,
talented young Czecho-Slovakian pianist, being taught the most modern of instruments by William J. Potter, eminent American painter, at the rest period during sittings for her portrait which is now being shown at the Ainslie Galleries. Seidlova learns that more than fleet fingers are necessary to make a saxophone wail. (Photo by Peter J. Juley & Son)



ELLIS CLARK HAMMANN,
pianist, accompanist, teacher, and coach in song interpretation, snapped while vacationing in Glacier National Park, Montana, this past summer. Mt. Grinnell is shown in the distance.



ROSA PONSELLE,
popular young Metropolitan Opera singer, who began the season's appearances with *La Forza del Destino* on November 4. Great interest also centered in the revival of *Norma*, Miss Ponselle being the first one to essay the name part since Lilli Lehmann. (Photo © by Mishkin.)



IN BROWNVILLE, ME.
Mr. and Mrs. T. F. Perfield (Effa Ellis Perfield) snapped at their summer home. Mrs. Perfield is again in the midst of her numerous activities both in connection with her two New York studios and her lectures in and outside of this city.



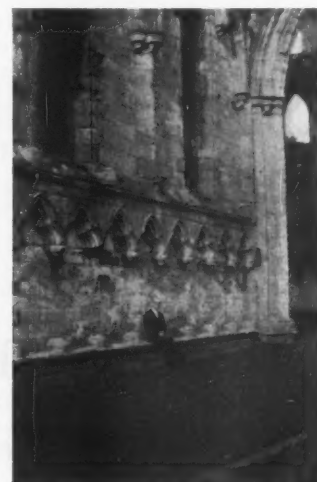
ALICE K. PATON,
lyric coloratura soprano, snapped in a moment of relaxation during a vacation at Crescent Beach, Nova Scotia, in October.



LOUISE LERCH,
soprano of the Metropolitan Opera Company, photographed with a group of children from the orphanage in Allentown, Pa., where she recently delighted the youngsters with her singing.



YOUTHFUL VIOLINIST AND HIS PATRONS.
Mr. and Mrs. Julian Goldman, patrons of Mischa Weisbord, violinist, who have just presented him with a \$20,000 Guarnerius violin, which he will use at his second recital in Town Hall, Saturday afternoon, November 19.



LYNNWOOD FARNAM,
organist, in the famous ruins of Fountain Abbey, England, summer of 1927.

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CHICAGO OPERA

(Continued from page 35)

many incongruities that might be mentioned by a critic, but which must pass unnoticed by a reporter who is not supposed to know so much.

Edith Mason was the Marguerite and to her go first honors in the success of the night. We have often heard and seen the American soprano in this role during her career, but we have seldom seen her look so young, so entrancing, so beautifully gowned, nor have we heard her sing Gounod's music as well as on this occasion. Long reviews mean little, as the piling up of superlatives may be concentrated in the one word excellent in describing the superb work of Mason.

Charles Hackett is the romantic tenor of our company. Here is a singer, a tenor, who thinks so much of his public that he takes care of himself, and his figure is that of a juvenile. For the most part of the evening, Hackett delivered singing of high quality and once more scored heavily with the audience.

Alexander Kipnis essayed for the first time here the role of Mephisto. His singing of the Serenade was among the high spots of the performance.

Desire DeFrere did a great deal with the part of Valentin and the death scene was a most dramatic episode. The balance of the cast was adequate and Polacco's reading of the score gave unalloyed pleasure to those who yet cherish Gounod's lovely score.

It must be pointed out once again that the orchestra, which in the days of Campanini numbered eighty-five men, has been reduced considerably in the last few years until today only sixty-five men are counted in the pit. Added to this must also be mentioned the fact that the orchestra has been lowered. Even though the ten first violinists have been placed on platforms, they cannot compete with the tone of the brasses, which are as numerous today as of yore.

LA GIOCONDA, NOVEMBER 11

Rosa Raisa made a hit all her own in the title role of Ponchielli's Gioconda, which is as potent an operatic production today as it was at the time of its birth. Ponchielli's music requires such singers as those billed, so well headed by Raisa. Throughout the evening she sang gloriously and here and there her stentorian tones electrified those who are astounded by bigness of tone, while others enjoyed equally well the loveliness of her voice when used with less dramatic accent! Gowned with refinement and discernment and wearing a red wig that suited her physiognomy, she acted the part so well as to give entire satisfaction. Her huge success was well deserved.

Associated with Raisa in first honors must be mentioned Charles Marshall, whose singing and acting of Enzo lifts this American tenor many notches up the ladder of fame. Marshall is a student, a man who desires to do better and better, and the progress he has made in the last few months both as a singer and as an actor is nothing short of extraordinary. He sang the Cielo e mare as we have seldom heard it, and though his role was curtailed by the cutting of a duo, so much was left that he had many opportunities to score, and he did in no small way.

Cyrena Van Gordon sang the role of Laura in a manner entirely to her credit. Likewise, Lenska as La Cieca.

A special word of praise must be set down for Chase Baromeo's presentation of the role of Alvis, as this American baritone has one of the best basso voices ever heard at the Auditorium. Baromeo has one fault and that is, though handsome, his stage appearance lacks authority. Cesare Formichi sang gloriously the role of Barnaba and his success would have been complete were his acting on a par with his song; but alas, Formichi is no actor.

The balance of the cast was more than adequate and a paragraph could be written to sing the virtues of the ballet, which convinces us that finally the management has discovered a corps de ballet worthy of our company.

Moranzoni was at the conductor's desk and happy were the singers and especially those who committed musical errors in having him at the helm. Moranzoni knows the Ponchielli score so well that every nuance was emphasized and a great deal of the success of the night was due to his achievement.

LUCIA, NOVEMBER 12 (MATINEE)

With Toti Dal Monte, Schipa, Montesanto and Mojica, and Polacco at the director's desk, the performance of Lucia was one of the most interesting and enjoyable not only of this opera, but of any presented so far this season.

Toti Dal Monte, for whom Lucia was revived at La Scala in Milan last Spring when Arturo Toscanini also made his reentry at the famous Milan opera house, has often been heard in the role here. Year after year Dal Monte returns to Chicago in better form, as not only does she sing with greater freedom, but she has lost considerable avoirdupois. Her performance from beginning to end was a source of pleasure, and after the mad scene her triumph was complete.

Tito Schipa always finds the role of Edgardo one of the most ingratiating among his operatic portrayals. His singing this year is even better than heretofore, as his tones are clearer and yet possess that lovely quality which has made him famous the world over.

Montesanto gave distinction to the role of Ashton. Here is a singer who is qualified to represent a nobleman, as he has the carriage of one in whom flows the blue blood of aristocracy.

Polacco considers Lucia a classic among operas and it was a classical rendition that he and the orchestra gave the old score.

AIDA, NOVEMBER 12 (EVENING)

The performance of Aida given on Saturday night will be reviewed at a later date.

RENE DEVRIES.

To Give Program of Modern Italian Songs

Music of the modern and ultra-modern Italian composers will furnish material for the song recital of Lucilla deVescovi, lyric soprano, to be given on Sunday evening, November 20, at the John Golden Theater. Her programs chosen almost entirely from the works of contemporary Italian composers, Mme. deVescovi's concerts will give a picture of present-day musical Italy. Several of the young composers represented on her program are not yet known in this country, and many songs by the more familiar writers will be heard here for the first time. A unique feature of the recital will be the specially designed stage

setting by Lee Simonson and the atmosphere of Italy will be further sustained by Mme. deVescovi's use of picturesque costumes fashioned of old brocades whose patterns are hand copies of paintings by Italian masters. Patterns used are from Ghirlandajo, Botticelli, Fra Angelico, Veronese and Titian.

HARRISBURG, PA.

HARRISBURG, PA.—The first rehearsal of the Mozart Festival Chorus was held October 11. Ward-Stephens, who will be director, announces that the units planned include a festival chorus of 250 voices, a children's chorus, the Philadelphia Orchestra of fifty-five instruments, solo artists, and a tent with a seating capacity of 4,000 persons.

The Beggar's Opera was presented at the Majestic Theater on October 19, under the auspices of the Wednesday Club.

The first Wednesday Club work in music was given October 12 in Fahnstock Hall. The German School was the foundation for this opening musicale, which was in charge of Salome Sanders and Sara Lerner.

Max Polloff, violinist, of New York City, and Alice Decevee Mitchell, pianist, of this city, gave a joint recital, October 10, at Fahnstock Hall, under the auspices of the Harrisburg Conservatory of Music.

The Civic Opera Association is rehearsing every Monday and Thursday of each week for the production of Victor Herbert's Sweethearts, which will be given early in December.

Evolution of Modern Music will be the subject of a series of lectures given this month by Frederick C. Martin at his studio.

Dayton Hears Boston Symphony

On November 6, the Symphony Society of Dayton, Ohio, through Mrs. H. E. Talbott, its president, arranged a special concert of the Boston Symphony Orchestra with Koussevitsky conducting, at Memorial Hall. The auditorium was packed to the doors. The orchestra had appeared in Pittsburgh, and came to Dayton. It was estimated that three hundred people came from Cincinnati to attend. Prominent among them were Mr. and Mrs. Rudolph Wurlitzer, Bertha Baur, Mr. and Mrs. Thomas Kelly, Mr. and Mrs. John A. Hoffmann, Mr. and Mrs. Burnet C. Tuthill. An ovation was accorded the orchestra and Mr. Koussevitsky.

The Bowl Manager Visits New York

Among the visitors to New York, and to the MUSICAL COURIER office, last week was Raymond Brite, manager of the Hollywood Bowl. Mr. Brite was here to hear and see some notable conductors who may conduct next season at the great Los Angeles outdoor auditorium.

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Leigh Henry Writes

In response to a request from the MUSICAL COURIER, Leigh Henry has sent in the following facts about himself and about conditions in England that are sure to prove of interest to MUSICAL COURIER readers. Mr. Henry says: "I expect to be over on your side shortly; but I shall be carrying my 'American Notes and News' for The Musical Standards, and other paper work over there. I have had a strenuous year, marionette-producing through the generous interest of my friend, Lord Howard de Walden; conducting at the Royal National Eisteddfod and with orchestras such as that of Sir Dan Godfrey at Bournemouth, and preparing music for a film. This, coming immediately on my advisory work with the Diaghileff Russian Ballet last December, totally ruled out an earlier American visit. None the less I'll not be happy till I'm over there; here the reaction is devastating, the general intelligence Class C, the muddle of music and 'stunting' more ludicrous every day. There is little or no serious musical criticism in the daily press (little, indeed, of any critical thought of any kind; our press loses weight every day); and the crass idiosyncrasies and petty personalia dominating our musical periodicals is slaying the majority one after the other. The only survivors with any serious status are Musical Opinion, a sound paper; Musical Times, sound, but reactionary; and The Musical Standard. So to say, musical commerce with an intellectual background; musical constitutionalism and the musical man in the street respectively. The rest are plagues with pretentious shop-window-dressing, especially when directed to getting an American prestige or circulation.

"The Flame-bearer, my Welsh elegy, has again been listed by Sir Dan Godfrey for December, when I go to Bournemouth to conduct his Municipal Symphony Orchestra, and the second week of next month the chief Welsh station of the British Broadcasting Corporation—Cardiff—gives an entire program of my chamber-orchestral music, including: Fanfare for a Cymric Ceremony (written by request to usher in Royal National Eisteddfod of 1926 and performed there under my direction; later given during the London seasons of the Teatro delle Piccole Maschere at the Scala and Strand theaters, May-July, 1927); Coronach; the Bard of the Shadows (produced at the first concert of National Welsh Chamber-Orchestral Music, Swansea, 1926; broadcast St. David's Day, March 1, 1926); Celtic Cassation (produced, Concert of Celtic Chamber-Orchestral Music, official opening, Arts and Crafts Section, Royal National Eisteddfod of 1926, under my direction); Pleasaunces—Pieces in the Tudor Manner (produced, All-Arts Week, Grosvenor House, London, 1925); An Idyll in Ebony, ballet-pantomime (performed at the Scala and Strand theaters, London, May-July, 1927); together with song-cycles, piano pieces and my new Chamber Concerto for Piano and Chamber-Orchestra."

Albert Noelte Teaching at Girvin Institute of Musical Art, Chicago

The Girvin Institute of Musical Art is to be congratulated on having acquired the services of Albert Noelte, who now has charge of the theory department and is also teaching a master class in composition.

Noelte comes from Munich, where he enjoys the position of leading music critic as well as that of a highly accredited

for two years. In 1908 he returned to Munich, where he was engaged as critic of the Munich and Augsburg Abendzeitung; he has written for that sheet ever since. Aside from his numerous other activities he has been the Munich correspondent of the MUSICAL COURIER for the past seven years.

QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—My teacher considers the playing of the bass ahead of the melody note which belongs with it, as a bad effect. I once heard a great pianist in concert who played in this way and I liked it very much. What is your opinion regarding this effect?—Otto G. R.

A.—When a great pianist takes liberties in interpretation or introduces effects in his playing which are not indicated by the composer, his cultivated taste, matured musicianship and experience serve to guide him in the use of effects which are not contrary to the style of the composer or the spirit of the work which he is interpreting. Effects which are beautiful and distinguished from the hands of an artist may sound weak and even in poor taste when used by a player of less ability and experience because the style in which the entire composition is played determines the details. They are merely parts of a whole and cannot be judged accurately except in connection with the whole. Thus a student may not be wise in imitating what a great pianist may do spontaneously and perhaps unconsciously unless his technic and his artistic judgment are highly developed.

The effect of playing a bass note ahead of its melody tone, though done gracefully and musically, should not be used too frequently (never with regularity) for it tends

to give an impression of weakness and sentimentality to the listener. Nothing reveals the dilettante more unmistakably than the habit of separating the bass from its melody tones producing a syncopation and interfering with the regular flow of the melodic line.

From the standpoint of a natural, healthy musical development, it would be far better first to learn to express adequately the intention of the composer as he had set it down before resorting to effects such as you have inquired about. Thus my views coincide with those of your teacher.

Segovia to Give New York Recital

Andres Segovia, widely heralded guitarist, will give his first New York recital at Town Hall on January 8. A week later he will give a recital at the Repertory Theatre in Boston. Mr. Segovia is said to be the world's greatest guitarist.

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ALBERT NOELTE,
composer, critic and teacher, who is now engaged at the
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teacher of theory and composition. But he is best known as a composer, and one who has been sponsored for many years by Richard Strauss. Noelte's opera, François Villon, had a very successful premiere in Munich about three years ago, and his new opera, Die Herzogin von Padua, has been accepted for production by five theaters; while his ballet-pantomime, Der Heilige, will be produced shortly in Stuttgart.

Noelte was born in Starnberg, on the Starnberger See, not far from where King Ludwig, Wagner's sponsor, had his summer castle. He came to America when he was sixteen, studied music and literature at the Boston Conservatory and later became music critic of the Boston Advertiser



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CLEVELAND, OHIO

CLEVELAND, OHIO.—The three opening concerts of the fall season gave opportunity to musicians with local backgrounds to shine, beginning with the choir of St. Theodosius' Greek Catholic Church, which gave a novel and interesting concert at the Museum of Art on October 12. This choir, entirely composed of Russians, sang a program of liturgical music under the capable leadership of the Rev. J. Vorobieff, and topped it off with a group of Russian folk songs, sung with true Slavic fervor. It was a musicianly and finely tempered program throughout, much enjoyed by a large and enthusiastic audience.

On October 14, in the assembly hall of the Cleveland Institute of Music, Marcel Salzinger, new head of the voice department of the Institute, gave his first public recital in Cleveland. Mr. Salzinger, who comes to the city from the opera houses of European capitals, seems to be one of the most important influences we have had in local musical enterprises since Ernest Bloch left. He is a true artist, possessed of a rich and resonant baritone which he uses with the utmost judgment and feeling, and as a program maker he ranks high. His selections for his introductory recital to Clevelanders included an old Italian air by Vivaldi, a Donizetti aria, and songs by Brahms, Richard Strauss, Saint-Saëns, Bemberg, Rachmaninoff and Respighi, all of which were done with a vigor and freshness that convinced his hearers that a superlative artist had come into their midst.

On the same evening, young Herman Rosen, violinist, formerly of Cleveland, came back to his native city to give a recital in the ballroom of the Allerton Hotel. Mr. Rosen has spent the past few years studying with Leopold Auer and has made rapid strides in that time. His big number was a Tchaikowsky concerto, played with facile brilliance, and a Vitali Chaconne. Numbers by Beatrice Vokoun Mutchler, Charles V. Rychlik, and the artist himself were interesting bits of lighter music. Leon Machan accompanied the talented Mr. Rosen in splendid style.

Mme. Lydia Kniagevitch entertained an enthusiastic group of listeners in the lecture room of the Museum of Art on October 21, with a lecture-recital of Russian music—a thing she does extremely well. Not the modern composers of her homeland but the more classical writers were discussed, and some of their unfamiliar works were played by the lecturer.

First of the concerts to be presented by the Chamber Music Society of Cleveland took place in the ballroom of Wade Park Manor on October 24, with the Cleveland Trio officiating. This ensemble, made up of Beryl Rubinstein, piano; Andre de Ribaupierre, violin, and Victor de Gomez, cello (all of them members of the faculty of the Institute of Music), played a program that included the Haydn trio in G major, the Brahms C minor trio and Three Nocturnes by Ernest Bloch—Andante, Andante Quiero, and Tempestuoso. The last named were new to Clevelanders, and were a bit difficult to grasp at first hearing. Nevertheless, the audience listened with rapt interest and answered with generous applause. E. C.

SECOND ANNUAL MUSIC WEEK A SUCCESS IN CLEVELAND

The second annual Music Week, known locally as the Fall Festival of Music, was celebrated here during the week of October 30. On October 30, activities began with special programs in the churches, under the supervision of Ralph Everett Sapp, and in the afternoon the Cleveland Orchestra, under the leadership of Rudolph Ringwall, assistant conductor, gave the first of its "Pop" concerts at Masonic Hall, with Jascha Veissi, violinist, as soloist. October 31 was Community Day, in which the schools and settlement houses had their music programs. Edith Louise Pratt was in charge of this phase of the work. There was also open house at the rooms of the Cleveland Musical Association, 819 Hickox Building.

The Fortnightly Club gave a concert at Hotel Statler on November 1, with Franklyn Carnahan, pianist, appearing as soloist. In the evening there were special Music Week programs from radio stations WTAM, WHK and WJAY, under the direction of H. K. Carpenter. The children's concert on November 2, at the Cleveland Heights High School auditorium, was led by Arthur Shepherd. That night there was a gala concert in Public Hall, with a massed chorus of 500, made up of members of the Singers' Club and the Orpheus Male Choir and led by Charles Dawe, leader of the latter organization. Sol Marcossou was responsible for this concert.

November 3 was Hospital Day, when the inmates of all Cleveland hospitals were provided with musical programs, under the direction of Mrs. Alice Bradley. The Cleveland Orchestra's concert that night, in Masonic Hall, under the baton of Nikolai Sokoloff, offered Paul Kochanski, violinist, as soloist. The big evening of the week came on November 4, when the New York Philharmonic Orchestra, under Willem Mengelberg, played in Public Hall. The last day, November 5, was devoted to promoting special programs in the stores, and the Cleveland Institute of Music held open house.

Officers in charge of the activities during the week were Victor W. Sincere, president; Dr. H. U. Maxwell, managing director, and Mrs. Augusta Bartlett, secretary. E. C.

CLEVELAND INSTITUTE NOTES

The opening of the orchestra department of the Cleveland Institute of Music was delayed beyond the beginning of the regular school term because Andre de Ribaupierre, director, waited until the assemblage of the Cleveland Symphony orchestra in October to complete his staff with orchestra members. However, according to Mrs. Franklyn B. Sanders, school director, great interest is being shown in the orchestra's activities.

The personnel of the department remains for the most part the same as last year, with regular Institute faculty, supplemented by orchestra members offering instruction in viola, cello, drums, tympani, bassoon, trombone, trumpet, horns, double bass and oboe, and all other orchestral instruments. Special emphasis is placed upon the woodwind and percussion instruments. Both Mrs. Sanders and Mr. De Ribaupierre feel that the vacancies left in American orchestras by the restriction of immigration and consequently of French and German players, should be filled by the American music schools. Orchestra students are given not only theoretical training, but also actual, practical experience in the senior and junior orchestras of the school, conducted by de Ribaupierre. Students play in company with their instructors, including the Cleveland orchestra



ANDRE DE RIBAUPIERRE,
violinist, head of the violin faculty of the Cleveland Institute of Music.

members, in the senior group which serves as a workshop or laboratory. They are even given opportunity to direct.

Victor de Gomez, leader of the cello section of the Cleveland Orchestra, as well as head of the Institute cello department, is one of the prominent members of the Institute faculty. Carlton Cooley, leader of the orchestra viola section, and director of viola at the Institute, teaches violin and viola. Josef Fuchs, member of the Institute violin department and concertmaster of the Cleveland Orchestra, has taken his place in the orchestra department.

Charlotte Demuth Williams and Edward Buck are among the regular members of the Institute faculty who figure importantly in the orchestra faculty. Others included are Marie Martin, Lois Brown Porter and Margaret Wright. Among the players from the symphony orchestra who have become instructors in the department are Constant Omers, Charles Kayser, J. Leon Ruddick, Harry F. Clarke, Albert Andraud, Weyer Moore and William de Boucher.

Reception for Kussevitzy

The Boston Symphony Orchestra played to a packed house at Victory Theater, Dayton, O., on November 6. A brilliant reception was given by Mrs. H. E. Talbot at Runymere, the Talbot residence, after the concert, in honor of Mr. and Mrs. Sergei Kussevitzy, Manager Judd, and the orchestra.

Sullivan Pupil Engaged

William Troeber, of West Orange, N. J., who is studying voice with Dr. Sullivan, has been engaged as baritone soloist of the Forest Hills Presbyterian Church after less than a year of study.



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De Horvath Pupil Wins Praise

At her debut recital in Chicago recently, Cecile de Horvath's pupil, Eulalie Kober, was highly praised by the daily press. Karleton Hackett, of the Chicago Evening Post, wrote that "she has imagination, instinctive feeling for music, and the fingers without which all else is as naught." He was of the opinion that Miss Kober played the Variations Serieses of Mendelssohn "with grasp of musical content; the Ravel had lots of color and was in striking contrast to the spirit of the Mendelssohn" and that there was "something individual and youthful that was refreshing." Like his colleague, Glenn Dillard Gunn, of the Herald and Examiner, agreed that "the trying Variations Serieses of Mendelssohn showed her to especial advantage" and that "sensitive shadings, finely proportioned phrasings, poise, refinement and good taste often were illumined by flashes of technical brilliancy."

Herman Devries of the Chicago Evening American, too, was of the opinion that Miss Kober "has some of the earmarks of the professional pianist, such as fluent finger technique and considerable endurance and memory." Edward

Moore in the Chicago Tribune wrote that Miss Kober "has imagination and a reasonably accurate sense of the keyboard" and Maurice Rosenfeld of the Daily News stated that "her playing of Mendelssohn's Variations Serieses, a difficult composition in which musical depth as well as technical proficiency are required for its adequate representation, was most commendable."

Visuola Demonstration in Boston

Mr. and Mrs. John C. Bostelmann, Jr., directors of the Aeolian Hall School for Music Research, New York City, gave two interesting demonstrations of the Visuola, the new scientific visual aid to piano teaching, in Boston recently. One demonstration was held before the piano faculty of the New England Conservatory of Music, at the request of George Chadwick, director of the Conservatory. Among those present were: George Chadwick, Wallace Goodrich, Arthur Foote, Felix Fox, and Percy Goetschius. The second demonstration was held on October 21, at Steinert Hall, before the Piano Forte Teachers' Society of Boston, at the request of Mrs. Jane Russell Colpitt, president of the so-

ciety. The large audience evinced such interest in the Visuola that the demonstration was extended far beyond the closing hour that had been set for it.

Spalding's Record with N. Y. Symphony

The appearances of Albert Spalding as soloist with the New York Symphony Orchestra at Carnegie Hall, New York, on October 27 and 28 and November 5, marked his forty-fourth, forty-fifth and forty-sixth appearances with this organization. This is believed to be a record for return engagements for an artist with a symphony orchestra.

Mr. Spalding made his American debut with this orchestra at Carnegie Hall on November 8, 1908, at which time he played the Saint-Saens concerto in B minor. He was selected as the representative American artist to accompany this organization on its first European tour, made in 1920, which was the first tour that an American orchestra had made to continental Europe. During the tour Mr. Spalding appeared in fourteen of the principal music centers, including London, Paris, Rome, Milan, Bordeaux, Genoa, Marseilles, where he has now become an established favorite.

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CINCINNATI CONSERVATORY ORCHESTRA, RUDOLPH THOMAS CONDUCTOR

CINCINNATI, OHIO

CINCINNATI, OHIO.—The first concert of the season was the one presenting the golden-voiced Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, and set a high mark for the rest of the season. Ponselle conquered her audience with her first note and held all spellbound until the last echo of her many encores died away in Music Hall. Here is a superlative art combined with a beautiful voice, a gracious and sparkling personality, and remarkable dramatic feeling. Ponselle's voice astonishes with its marvellous range, its warmth of interpretation, and the exquisite pianissimos, and to these she adds a brilliant technic. In every field of song, whether aria, Lied, Bel Canto, or song, she was perfect; but perhaps to this reviewer her singing of Max Reger's Maria's Wiegendorf displayed the most ravishing beauty of voice and interpretation. We hope to have Ponselle again in this city.

Another furor was created by Victor de Sabata, guest conductor of the Cincinnati Symphony Orchestra for the period while Fritz Reiner is at the head of the Philadelphia

demonstration of rhythm by Catherine Rapp of the Noyes School. Her brilliant technic, charming appearance and delightful numbers gave much pleasure to her listeners.

The first concert of the Conservatory of Music's Orchestra, Ralph Thomas, director, presented Helen Lauk, violinist pupil of Robert Perutz, and Idella Banker, soprano, pupil of Mme. Berta Gardini Reiner, as soloists. The orchestra numbers over seventy pupils and will give five concerts during the season.

Many Cincinnatians motored up to Dayton, Ohio, November 6, to hear the Boston Symphony Orchestra, under Serge Koussevitzky, under the auspices of the Dayton Symphony Association. Later in the season the Cincinnati Orchestra will also give a concert in Dayton.

J. Herman Thuman brings the Florentine Choir for the second of his Artist Series; Rosa Ponselle appeared as the first attraction of this series, while Thibaud, Casals and Bauer will give the third concert.

CINCINNATI CONSERVATORY ORCHESTRA OPENS SEASON

The musical season at the Cincinnati Conservatory of Music was opened on October 21 by the Conservatory orchestra under the direction of Rudolph Thomas.

The auditorium, which during the summer vacation has been re-seated with new chairs, was packed from balcony to orchestra seats with a capacity crowd of music lovers of Cincinnati. The orchestra has been enlarged in the wood-



CASPER REARDON,

head of the harp department of the Cincinnati Conservatory of Music.

Orchestra, when he conducted the first concert of the season of twenty pairs of concerts by this incomparable orchestra. Seldom has the orchestra played with such consummate skill and fine shadings and interpretations; it responded to the wishes of its conductor who gave it his keenest attention, conducting entirely without a score. The enthusiasm of the audience ran high, and de Sabata was greeted with renewed applause, great baskets of flowers and every indication of a huge success.

Under the aegis of Mrs. H. E. Talbott of Dayton, the celebrated Dayton Westminster Choir, under the direction of John Finlay Williamson, gave one of its charming concerts of choral singing. Each time this group of inspired singers seems to be better than ever before, and each time one is not certain as to which choral, motet or spiritual could be better. Suffice it to say that the beauty of their voices, the sincerity of their conductor, and the selection of their program gave such deep satisfaction that the audience demanded encores. God Is a Spirit was especially written for the Westminster Choir and dedicated to Mr. Williamson by David Hugh Jones. Comfort Me Anew, by Brahms, and the arrangement of Going Home, from the largo of From the New World Symphony, by Dvorak, were received with great enthusiasm.

An innovation in music impresario activities is announced by the St. John's Choir, which, under its inspired director, John A. Hoffmann, will bring the Cherniavsky Trio for the first of a series of three concerts; Grace Divine, mezzo-soprano, and Daniel Ericourt, French pianist, for the second, and will give a program of lovely choral music for the third concert. Mrs. John A. Hoffmann is chairman of the committee of the First St. John's Protestant Church of which this choir is an integral part.

Mildred Dilling, harpist, was the assisting artist at a

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wind section, building up to a group of more than seventy-five capable musicians. It presented at this initial performance the balanced character of the finest symphonic ensemble. Of the players only nine are not students at the Conservatory, and all the principals are undergraduates.

While the program was an ambitious one, the audience felt that Conductor Thomas had not exceeded his grasp even in undertaking to perform the Prelude to Act I and the Liebestod from Wagner's Tristan and Isolde. Carl B. Adams, music critic for the Cincinnati Enquirer, reviewing the concert, said: "By far the most impressive orchestral rendition was the Prelude to Act I and Isolde's Love-death from Wagner's Tristan and Isolde. This magnificent expert from one of the profoundest operas ever written was given a rendition that was deeply stirring. It was intensely emotional and rose to an irresistible climax."

Helen Lauk, an exceptional young violinist from the class of Robert Perutz, artist teacher at the Conservatory, played a Bruch concerto and easily triumphed over all difficulties. An artist pupil of Madame Berta Gardini Reiner, Idella Banker, sang the aria of Mimi from La Bohème with great purity and sweetness of tone, agreeable manner and emotional coloring.

ARTISTS EVERYWHERE

Louise Arnoux, who gave a recital at Town Hall on October 15, is booked for a series of concerts in Canada during January, and will fill a number of engagements in the Middle West and East during December.

Alfred Blumen, Viennese pianist, will appear as soloist with the Syracuse Symphony Orchestra under Vladimir Savitch in December.

Louis Graveure, baritone, made his radio debut on November 14 as a feature of the new General Motors hour. Mr. Graveure will leave soon for an extended tour in which he will visit Muncie, Sioux City, Winfield, Houston, Fort Worth, Atlanta, Lexington, Appleton, Duluth and Winnipeg. His pre-holiday tour will close in Hartford on December 18, at which time the baritone will sing the role of Elijah in the oratorio by that name.

Ellis Clark Hammann is busily engaged with solo piano work this season in connection with his many other musical activities. On October 30 he was soloist at a private musicale in Devon, Pa. Early in December he will appear in recital at Moorestown, N. J., and will fulfill an engagement as soloist for the Orpheus Club Academy of Music of Philadelphia.

Edward Johnson, Metropolitan Opera tenor, sang at the first of Mrs. William S. Nelson's Morning Musicales at the Hotel Suburban, Orange, N. J., on November 1.

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Following the recital Mrs. Nelson gave a luncheon in Mr. Johnson's honor.

Grace Leslie, contralto, will give a concert in Hamilton, Ont., under the auspices of the Rotary Choir of that city. Other engagements to follow include an appearance as soloist with the St. Louis Symphony Orchestra in that city, with the Washington National Opera Company in Washington, D. C., and the Mendelssohn Choir of Pittsburgh, Pa., in the early spring.

Wilbur L. Lindsey, tenor and composer, was guest soloist at the Greene Avenue Baptist Church, Brooklyn, November 6, singing his own *The Secret Thing*, a very worthy, devotional song, also aiding in the trio, *Praise Ye*; an experienced, reliable singer, of dignified presence, his distinct articulation and excellent voice and style pleased the large congregation. Many compliments were paid him at the close of service, which reflects credit also on his teacher, Ralfe Leech Sterner, of the New York School of Music and Arts.

Margaret Northrup has been chosen to create the role of Ellen More in *The Pilgrims of Destiny*, a new opera by Gena Branscombe. The first presentation will be given at the Hotel Ambassador on December 4 at which time the chorus and orchestra will be made up from the members of the New York Matinee Musicale and Miss Branscombe will conduct.

Gus Maier and Lee Pattison, duo pianists, have begun their tour. Their fall schedule includes concerts in Atlanta, Ann Arbor, Havana, Wichita, Kansas City, Topeka, Tulsa, Norman, San Antonio and Chicago.

Alice Paton, lyric coloratura soprano, substituted for Sue Harvard at the morning and evening services at the Marble Collegiate Church in New York on Sunday, November 6. Following an appearance in Chicago, Karleton Hackett stated in the Chicago Evening Post: "Alice Paton has a clear, true voice of the lyric soprano timbre, ample range and good carrying power. She sang with musical appreciation. The sustained phrases were even and smooth and the decorative figures clean. Miss Paton makes an attractive appearance on the stage and is a young singer of promise."

Laura Recktenwalt, press representative of the Frank T. Kintzing enterprises and identified with the Manhattan Opera Company and Pavley Oukrainsky Ballet tours during the past two seasons under that management, is directing the publicity for *The King's Henchman*, which opened recently at Poli's Theater, Washington, D. C., and is booked for a tour of the eastern cities during the fall and winter.

Arthur Shattuck, American pianist, recently appeared in Vienna under the concert direction Guttman and cable advices from Margaret Rice state: "Shattuck Wiener success unusually great, forced to give twenty encores at the end of the second concert. Splendid press."

Eleanor Spencer, American pianist, at her recent appearance in Paris with the Padeloup Orchestra under Rhene Baton received an ovation, was recalled five times by the audience and the press was unanimous in its praise.

Augusta Tollefsen's piano recital in Steinway Hall on November 18, will be her first appearance in a number of years.

Mrs. Wood Stuart Resumes Teaching in New York

Having returned from a delightful trip through England, and Scotland, Mrs. Wood Stuart, a member of the vocal faculty of the Institute of Musical Art, has resumed her activities at the school, where she teaches Wednesdays and Saturdays. Fridays she is at her studio at Carnegie Hall, and Mondays and Thursdays in Philadelphia, where she has a large class.

Meribah Moore, an artist-pupil of Mrs. Wood's, is at the head of the vocal department of the University of Kansas, and Mildred Kreuder, contralto, has been her pupil at the

Institute for three years. A great future is predicted for this talented young woman, whose singing at various times has been commented upon highly by such well known men in the world of music as Harold Bauer and William J. Henderson. Miss Kreuder is soloist at the Presbyterian Church of Summit, N. J.

Mrs. Wood also has a gifted Finnish girl at the Institute; in fact she has much interesting material with which to work in her various studios.

Doris Niles Scores on Tour

The Doris Niles Company appeared in Ripon, Wis., on November 1, and the Daniel Mayer office is in receipt of the following telegram from Samuel Pickard, the local manager: "Doris Niles and her assisting artists delighted large audience here last evening with fascinating program of classical and interpretative dancing; costumes were gorgeous and orchestral ensemble splendid. Hope to have them back again another season."

When she appeared in Milwaukee the same thing happened, as is indicated by the following wire: "Doris Niles Company in Spanish Night program with tenor Gil Valeriano gave splendid entertainment before an audience of ten thousand. Wisconsin State teachers who showed enthusiasm by demanding numerous encores. Company gave complete satisfaction with splendid dances in colorful costumes. Valeriano wonderful artist. (Signed) W. H. Stout."

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Sarah Fischer Winning More Laurels Abroad

Sarah Fischer, Canadian soprano, has been the subject of many words of commendation from European reviewers for her work in opera recently on that side of the Atlantic. "But the chief triumph of all," said the London Daily Telegraph, "was surely the Pamina of Miss Fischer, who played and sang the part throughout with an ease and charm that are possessed only by those who have the 'flair' for opera." The London Daily Mail believed that "undoubtedly Miss Sarah Fischer, Canadian soprano, made the biggest hit as Pamina." Concerning another role, the Edinburgh Scotsman said that "Miss Fischer was a delightful Eva. She sang the music with an admirable freshness, and she looked the part to the life." The West Wales Observer noted that "Miss Fischer made a most pleasing appearance. She had splendid control over her voice and she sang with exquisite delicacy and purity of tone." In the Paris-New York Herald one notes that "Miss Fischer, of l'Opera Comique, has a mezzo-soprano voice which has all the basic qualities of the mezzo and all the clear notes of the soprano. Her breath control is good and her enunciation excellent."

Yascha Fishberg Featured on Program

Yascha Fishberg, Russian violinist and teacher, and former professor at the Imperial Conservatory in Russian, was one of several artists presenting a concert given by the United Proskurover Relief for the benefit of Pogrom orphans and sufferers in Proskurov, on October 16, at Engineering Auditorium, New York City. Mr. Fishberg played Kol Nidrei by Bruch, Hebrew Dance by Achron, Hungarian Chardash by Hubay, and with A. Rubinstein the Grieg sonata in C minor.

A very promising pupil of Mr. Fishberg, Max Schwartz, recently played the andante and allegro movements of the

Mendelssohn concerto in E minor on a Sunday evening program broadcast by station WGBS of New York City. Mr. Schwartz was one of the medal winners of the Music Week Association contest.

Marie Elizabeth Fluegel Finds Time for Concert Work

Marie Elizabeth Fluegel, mezzo soprano, who made her first New York appearance in Town Hall on October 12, received her first vocal instructions at the Dominican Convent in Fordham, New York City, her teacher being Sister David of that school, a pupil of the late Adele Laeis Baldwin. Subsequently Miss Fluegel studied with Mrs. Baldwin at the Institute of Musical Art. After several years of study with Mrs. Baldwin, Miss Fluegel became a member of the faculty of the Finch School, where she taught voice



Apeda photo

MARIE ELIZABETH FLUEGEL

and diction for a period of four years, and continuing as well to be an assistant to Mrs. Baldwin at the Institute of Musical Art. Last year she taught voice and diction in the Theater Guild School. During this period she found time to make occasional concert trips, which have included recitals in Chicago and other middle western cities. During the past year she has been studying repertory and interpretation with Kurt Schindler, who played her accompaniments at her New York recital.

Dr. Wolle Talks on Spiders

Many and various are the hobbies followed by musicians in addition to activities in their chosen realm of art. Books, sports, even mechanics supply the necessary side interest to numerous musicians, but seldom does the study of the lives and habits of such specie as spiders fill this role. Yet these industrious creatures have been the subject of many long hours of study by Dr. J. Fred Wolle, founder and director of the Bach Choir of Bethlehem, Pa.

Recently Dr. Wolle gave an interesting and comprehensive talk on spiders before the Brotherhood of the North Side Presbyterian Church of Bethlehem, dealing with the mythology and legends surrounding these creatures, their life habits, and the manner in which they work.

Reuter and Gordon String Quartet in Joint Recital

On April 24 a concert will be given in Chicago that is unique in that its numbers will be for concerted string instruments and piano. Believing that the wealth of beautiful material in this form is seldom touched, Rudolph Reuter and Jacques Gordon, with the latter's string quartet, will be presented in Kimball Hall on that date by the impresaria, Bertha Ott, with the object of showing the musical public what gems of musical writing exist for piano and strings. Rudolph Reuter has been an active champion of chamber music since he came to America, having assisted the Kneisels several times in Chicago and elsewhere, and having given innumerable concerts in all parts of the Middle West, assisted by different ensemble players. The Gordon Quartet has played its way to just fame in the past six years, mounting to higher quality of art with each performance. Messrs. Reuter and Gordon have given many ensemble concerts in the past five years.

Marie Morrissey's Activities

At Marie Morrissey's Chicago recital on November 13 at the Studebaker Theater will be featured a group of seven folk songs, sung in the original languages—German, French, Italian, English, Swedish, Dutch and Hungarian—a linguistic feat as well as a vocal one. Miss Morrissey's accompanist on this occasion will be Morton Howard, her accompanist of last year, whom she has reengaged for the current season.

On November 4 and 5 Miss Morrissey sang with the Cincinnati Symphony Orchestra on the regular subscription series in that city. Her numbers will include the aria Adieu Forests, from Jeanne d'Arc, by Tchaikowsky, and the air de Lia from L'Enfant Prodigue, by Debussy.

Eller's Schubert Cycle Sung

Carl Schlegel, baritone, is using Frank J. Eller's new Schubert Cycle, The Wanderer, made from some of the great songs of the composer whose centenary is being celebrated this year. He used part of the cycle at the Cathedral High School Auditorium on October 21 at the first of a series of recitals he is to give there. His Schubert songs were Der Wanderer and Wohin and formed part of a miscellaneous program.

Harriet Story Macfarlane Starts Season

Harriet Story Macfarlane, contralto, has already given several successful recitals this season. She sang for the Art and Literature department of the Detroit Twentieth Century Club in its new auditorium on October 13, and on October 19 sang at the opening lecture of the Opera Lovers' Club of that city.

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"The very charming Amelita is answering the childish questionnaire of a woman interviewer. She is relating the intimate incidents prior to her triumph in America. All the while I make notes of the famous countenance. The lady interviewer takes one more infantile turn when she asks what the song bird doth eat. Right then and there La Galli makes the revelation that the citizens of her Italy always eat garlic and that it makes for good health. She further confesses that she has never liked nor eaten any of it, but she loves her caricature. 'One shouldn't eat garlic when one is married,' she says, smiling. And with the very next breath she makes a little naive pronouncement thus: 'My husband is such a fine fellow.' So there!"

—Mauro Gonzalez.

